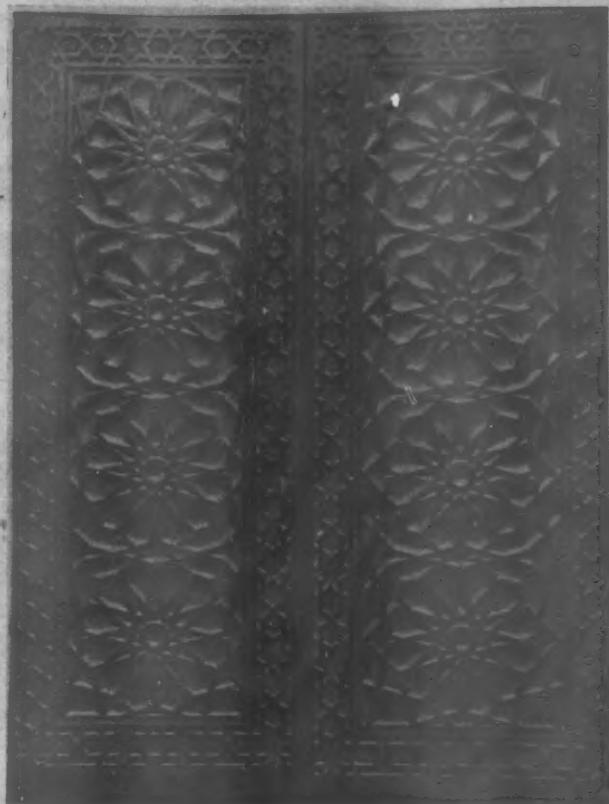


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No. 361

Haywards Architectural Metalwork



Ornamental Wrot-Iron Balustrading, with newells for staircases, at 82/84 Portland Place. Executed by Haywards Ltd. Messrs. Wills & Kaula, Architects.

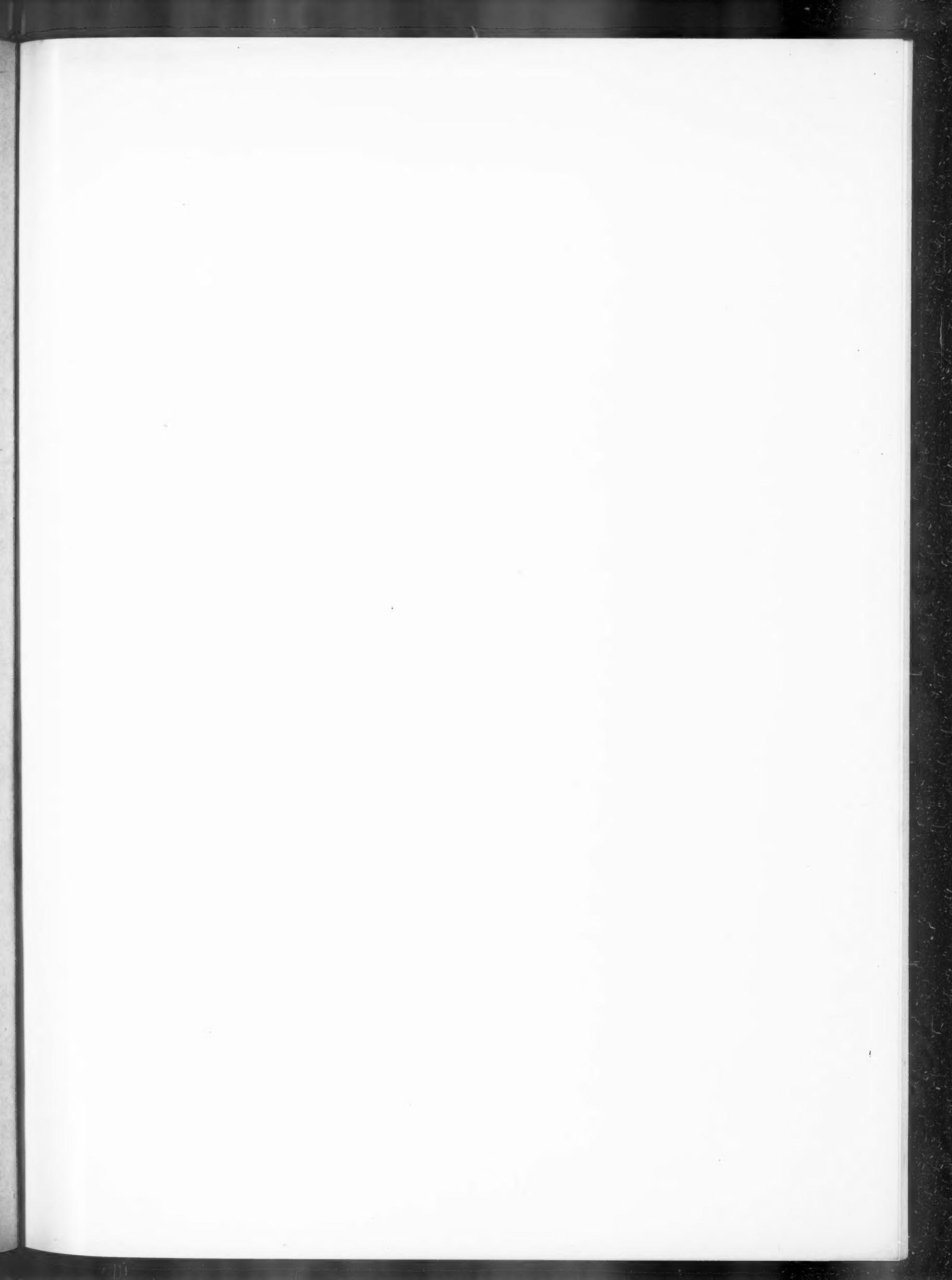
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This work is based on French ornamental design of the 18th century, Louis XV reign. Moulded bronze handrail, bronze enrichments and heavy cast and chased bronze vases.



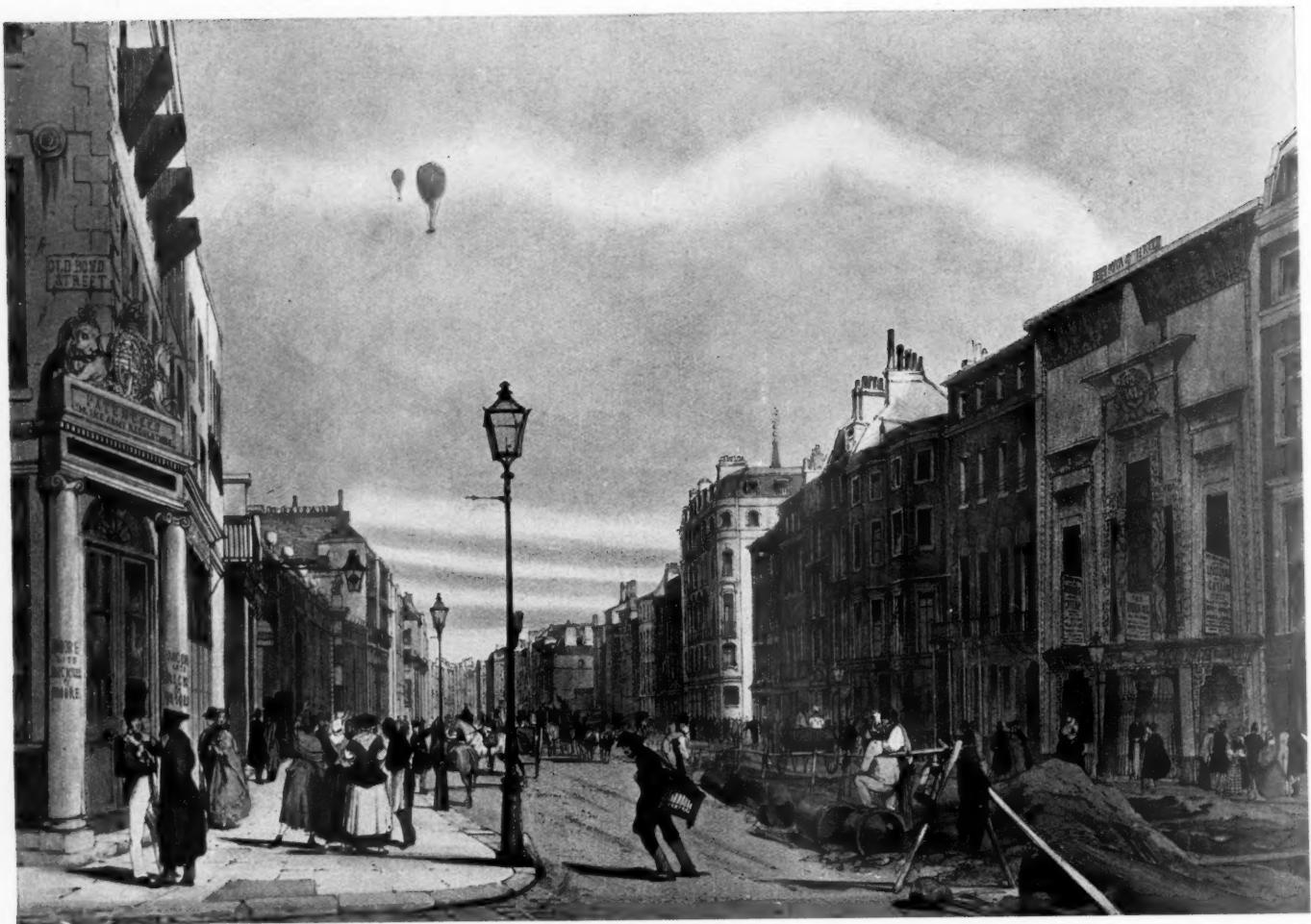


Plate I.

PICCADILLY, LOOKING EAST.

December 1926.

From a coloured lithograph by Thomas Shatter Boys.

From East to West.

Impressions of a Journey Across the United States.

By Hardy Wilson.

ON an autumn morning sixteen years ago, the air was sparkling, the sky was blue, and white jets of steam were spouting from tall buildings in New York, as the ship on which I was returning to Europe passed the battery. Although the city had aroused an admiration which endured, my feeling was one of escape from an unpleasant adventure. At that time my eyes were newly dazzled by the Renaissance in Europe.

On a mid-summer morning last year, through a sultry haze, the skyscrapers at the end of Manhattan rose again in their irregular masses in which there is a beauty that escapes intention. My architect's enthusiasm soared at sight of this stupendous work. This time I came from the study of ancient architecture in China and the archaic Greek work of Southern Europe. And my reverence for the Renaissance had dwindled.

I explored New York again with a strange detachment, yet the latest designs appeared no better than when the Gorham building on Fifth Avenue and the little Colony Club nearby were amongst the best; while the Woolworth tower was still the jewel of the upper air. The setting back of the later skyscrapers I found attractive. On Lexington Avenue, the Sheldon Hotel, ornamented with Spanish details and features, terminates in a single room; and another tall building, not far away, diminishes from a wide block at the pavement to a small Italian villa perched above cupolas. Both are admirable and entertaining. Nevertheless, modern architecture in New York remains, for me, distasteful.

Upon a certain hot day, I meditated on this beside Grant's tomb overlooking the Hudson, and I came to this conclusion: that the modern work, with all its skill in construction, beauty in materials, brilliance in scholarship, and bigness in conception, appears too transitory in spirit and in style. Sublime ornament, gathered abroad with faultless taste in selection—here, some Greek detail from the little museum at Syracuse where fragments are lovely; there, some rare Catalan ornament of the eleventh century from Lerida in Spain—has been applied engagingly, despite that it possesses not the elusive spirit of the soil. Yet knowing the perils of departure from tradition and the pitfalls attendant upon originality, why should not one rejoice in such excellence? Can it be that the ugly foundation of the place intrudes upon the surface splendour of its architecture? Yes. Life in New York is like the metallic rock on which the city stands; and that harmony with Nature which underlies life even in the most crowded cities of the East has vanished from buildings which, like enormous honeycombs with windows to a myriad cells, shelter human bees engaged in metalliferous occupations.

The skyscrapers, ranged along barren streets, preclude the intimacy with Nature which is sustained in the horizontal architecture of China. Yet that very verticality and congestion, with its resultant ugliness in conditions of life, is the outcome of the greatest American passion, the passion for transport. Everywhere there are indications of the worship of transport: in the great railway stations of New

York, where one is inclined to bare the head almost as instinctively as in the cathedrals of Chartres and Seville; in the elegant bronze tripods along Fifth Avenue from which the traffic is controlled; on the backs of those dollar notes whereon all the vehicles of transport are assembled; and in buildings such as Grand Central Station where the façade plays second fiddle to a viaduct which has destroyed its comeliness. Architecture is respected in New York, but not so profoundly as railroads. The inscription on the frieze of the post office reveals the trait in the words from Herodotus: "Neither snow, nor rain, nor heat, nor the gloom of night, stays these swift couriers on their appointed rounds." There is an ancient letter-box of stone, built into a wall beside the cathedral of Barcelona: above the slot are three swallows flying swiftly away, and below a tortoise pausing at the brink of entering the box. Here Nature's symbols transcend the Greek.

In packing mankind into vertical masses, I believe that modern transport is amiss. It becomes the master instead of the servant. And when the age—already within sight—of universal automobiles is reached, its function should be to spread cities along avenues where buildings amongst trees and flowers may restore the harmony which is lost.

I was still meditating upon a new New York, when a Chinese junk came sailing down the river. Its three square sails filled with a light breeze, its gaily painted hull dipping to the waves, shamed the ungainly ferry-boats that plied the stream. The junk offered that gay and smiling note which New York misses. Wondering if it might be called after Li Po's boat, *Astounding Wealth*, I departed for Boston.

* * *

In a quiet street behind the Capitol, there is a charming little Architectural Club where architects play and students work in an atmosphere of peace and plenty. That atmosphere is Boston.

The beautiful library by McKim, Mead, and White has just settled down to the long process of becoming old. There is a period immediately after clean, bright surfaces have gone and tones of age begin to appear, when even the most admirable buildings look undecided about their business. But in the entrance, with golden stairs of Siena marble and Puvis de Chavannes decorations with exquisite blues, the tail of a bronze lion at the turn of the stairs has acquired already that charm which comes with age. The metal in casting had not reached an extreme end of the mould where the tail curls back, and a piece of bronze had been riveted on by a craftsman who in the fifteenth century would have been a master. Countless hands in passing have given this patched tail an attractiveness which has not yet come to the building, destined, peradventure, to become a masterpiece.

* * *

And so to Washington. As you enter from the Union Station, which must surely be the pleasantest of all, you see the Lincoln Memorial placed at one end of an axial line, with the Capitol

dome at the other, and the Washington Monument between, immense in scale and surrounded by a great space. But the gigantic statue of Lincoln himself, placed in the cella of the "Temple," falls short, I think, of its setting because, while its size and position suggest a deity, it is not, like the building, a scholarly adaptation from the Greek, but bears too close a resemblance to a portrait from life. Moreover, trousers and boots in modern sculpture are inaesthetic accessories. For some reason or other sculptors do not venture to model old boots on their figures of great men. Their boots are always new, with rather heavy soles, and exceedingly dull. Yet very old boots have a formal interest, which would make much better modelling, even if to the great and simple public they indicate a state of poverty which ought not to exist.

It was a late summer afternoon. The sun was behind the building, the steps in shadow, and the garments of the trippers, against the cool grey-white stone, looked as translucent and decorative in colour as medieval glass in an old rose-window, and as diminutive as jewels. I sat on the top step of an enormous flight, my back resting in a flute of one of the Greek Dorics in the colonnade around the cella. These flutes make perfect "chair-backs," broad enough for a giant and as comfortable as the similar curve in the back of Dionysius's chair on the slope of the Acropolis under the Parthenon. And I was wondering whether, perhaps, in the days of pre-history, Greeks sitting in the sunshine at the porticoes of temples, expounding philosophy, discovered the restfulness of an indentation in a column shaft, and conceived the advantage of hollowing-out back-rests which in course of time became Doric flutes.

But, at this point, an attendant with a broom appeared from behind an adjoining flute. Courteously explaining that some of my tobacco, spilt on the top step in the process of rolling a cigarette, would discolour the stone when rain fell, he proceeded to sweep the lengthy flight. This action drew my attention to the spotlessness of the place. It was perfect. Yet, recalling ambered stones of the Parthenon, I conceived it possible that tobacco stains, after all, might be an embellishment; only that Americans, like most people in Northern Europe, cultivate cleanliness and good sanitation, whereas southern Europeans and the Chinese, who



"The setting back of the later skyscrapers I found attractive. On Lexington Avenue, the Sheldon Hotel, ornamented with Spanish details and features, terminates in a single room."

do not bother much about these virtues, cultivate masterpieces. From which it may be deduced that cleanliness and loveliness do not go hand in hand.

Nothing in Washington is so lovely as the Capitol dome at night when it rises radiant above silhouetted trees—the trees jet black against its golden light which seems to spread from some magical source. By day, though it is a graceful dome its fair face unfortunately never quite loses that underlying hardness which makes painted cast-iron surfaces unpleasant. But lacquered iron has a sympathetic surface. And what a gracious thing it would be if that nation of master lacquerers—whose art is so perfect that persistent barnacles failed to secure a foothold on their lacquered treasures which lay for years deep down in the sea—could cover this dome with a surface which Korin himself must have arisen to admire. Thus are political misunderstandings dispelled.

* * *

After my discovery of an Italian villa on top of New York, I surmised that a church would appear on high somewhere in the

course of this journey. Chicago accomplished the feat. Surrounded by a gathering of skyscrapers along roaring streets, the Gothic spire of the First Methodist Episcopal Church crowned the City Temple building. It rose serenely above all Chicago, a symbol of Faith transcending Commerce, or Commerce upholding Faith, according to its distance from the spectator.

I then made my way to one end of Michigan Avenue, where on land reclaimed from the lake and barely settled, stood the vast Field Museum, a palace in white marble, newly opened to a multitude all agog with education. I found this pinnacle of achievement in modern museums already filled with examples of well-nigh every native art and craft, to say nothing of innumerable stuffed animals and birds' nests (proof of an astonishing zeal in ransacking the world). And yet does all this foster the creative spirit? Judging by the almost universal dearth of it, no. There is more than a touch of the pathetic in a modern museum.

At the other end of Michigan Avenue stands Romance, in the shape of a very tall fair building topped by a revolving lighthouse from which red, white, and green rays are projected through the night far out over troubled waters to

FROM EAST TO WEST.



Plate II.

December 1926.

NEW YORK.

"Life in New York is like the metallic rock on which the city stands; and that harmony with Nature which underlies life even in the most crowded cities of the East has vanished from buildings which, like enormous honeycombs with windows to a myriad cells, shelter human bees engaged in metalliferous occupations."



"As you enter Washington from the Union Station... you see the Lincoln Memorial placed at one end of an axial line, with the Capitol dome at the other, and the Washington Monument between."

mariners breasting for the shore and peppermint life-savers. After that, leaving Chicago had an element of escape too.

* * *

And then came the thrill of real adventure amongst Navajo Indian Art in New Mexico. Navajos excel at weaving, and a textile origin is discernible even in features of their little carved wood gods, which are so gay in colour that beside them modern Parisian dyes look sombre and subdued.

But for the architect, Los Angeles was calling: Los Angeles, the amazing city which grew so rapidly that it blossomed before its roots had penetrated the soil. It already possesses a masterpiece. At first sight the audacity, both in design and execution, of the Metropolitan Theatre in Los Angeles is startling. But it is the audacity of an artist who was aware of Greek subtleties and valued tradition in design before he adventured from familiar Renaissance.

William Lee Woollett, like his ancestor William Woollett the English line-engraver of the eighteenth century, is an accomplished artist; and in taking this audacious step he was equipped with scholarship in architecture, a feeling for colour that does not err, a feeling for form that few sculptors possess, and, moreover, the ability to work brush in hand on scaffoldings beside decorators, leading them in applying lovely hues to exquisitely textured surfaces, or to mould clay with his own hands into sculptured forms where another's would have blundered. The material on which he worked is concrete, rough from the forms, and its surfaces, lacquered, painted, and gilded, yet never disguised, are as fair as those on great monuments.

The theatre, at the centre of a street block, has three approaches. Within the central entrance a stairway rising to left and right supports, at the turns, two strange, but friendly monsters modelled in concrete and lacquered dull gold. On one side a lion-like beast, symbol of Nature's urge, whose sides have those contours which early Greeks

loved, and the other a more graceful creature called "Aspiration," whose eager stag-like head, reared towards the unknowable heavens, is bound to earth by the volutes of the patient snail.

The theatre itself has Greek Doric columns, vast in scale, and enormous reinforced roof trusses decorated with pigments which cover but do not conceal the concrete surfaces beneath. Everywhere gorgeous colour glows; in velvet light, in painted panels, which resemble fabrics of Navajo origin hung on the walls, in large symbolical decorations, also lovely in tone, with complex patterns suggestive of ancient designs of Mexico and Central America. Yet with all its singularity, audacity, and dominating personal expression tranquillity abides. Woven in a web of loveliness, rhythmical forms evolved in Greece mingle with devices of the ancient Far West, a weft bejewelled with hues born of "painted" deserts over a warp of race and geography. While under form and symbolism lurks a whimsicality altogether delightful in this wonder of the Far Western world.

* * *

Northwards, through Santa Barbara, where shops and studios are charmingly grouped around pleasant Spanish courtyards; through Del Monte, celebrated for its great cypress trees and Doolittle's dahlias, West meets East in San Francisco. Here Californian Spanish is the vogue and Navajo colour is appearing. Chinatown, where the tide from Far East invades San Francisco, rejoices in comic-opera architecture, but bereft of that fascination which Portuguese buildings have in Macao where they are being slowly enfolded in the bosom of China.

From east to west across the United States architecture is still in its infancy, though overgrown in stature. And its future is dazzling to contemplate. For the future of the oldest art is secure throughout this modern land in the will to work. The nation has it, and honours toil.

✓The New Delhi.

*The Work of
Sir Edwin Lutyens and Sir Herbert Baker.*

AS the Government of India is occupying its new capital this winter season, it seems an opportune moment to give further pictures of the principal architectural works of this great undertaking.

We have already published an account of the work contemplated in this project, and have from time to time published illustrations of the works in progress. It is not, however, at present possible to publish views of the completed works; first, because Government House is not yet completed, and the Viceroy is not likely to be in residence there until 1928; and, secondly, because the Secretariats, though now being occupied, are not yet complete in respect of the two large domes. Nor will it be possible to complete the gardens surrounding the principal buildings until such time as the workmen have quite finished their task on the outside of the buildings.

The views we publish here will, however, enable our readers to visualize more clearly than hitherto what the ultimate appearance of these buildings will be. The main approach to the group of central buildings is from the east, up the Central Avenue, passing through the All India War Memorial Arch, and passing the Record Office, about halfway between the War Memorial Arch and the entrance to the Great Place, immediately in front of the two blocks of the Secretariat building.

Fig. 7 shows a plan of the Secretariats, and the lay-out of the garden between the two blocks, whilst Fig. 1 shows the two blocks of buildings from a point a little south of the central avenue in the Parkway. Fig. 3 is a view taken from the platform on the left of the approach road; it looks northward, and shows a portion of the Legislative Building, beyond the Secretariat, as well as the great flight of steps by which it is possible to approach the offices from the foot of the gradient, and also the Chattris immediately above the steps and the road. A view along the north front of the north block of offices is given in Fig. 5. The gap which appears in the centre will eventually be filled with a *porte cochère*.

A reference to the plan shows that both the south and the north blocks of offices consist of rooms disposed round a series of courtyards, one of which is shown in Fig. 4. These two buildings and the Legislative Building, illustrations of which follow, were designed by Sir Herbert Baker, A.R.A. The latter building is circular in plan (Fig. 10), and is nearly



1. The Secretariats and Government House from a point south of the Central Avenue in the Parkway.

half a mile in circumference. It is placed below the platform and to the south-east of the north block of the Secretariat. A diameter passing through the centre of the south-west entrance and through the centre of the library (the circular chamber in the centre of the plan) would, if prolonged, hit the centre of the middle dome of the Juma Musjid in Old Delhi. The building accommodates the Council of Princes, the Council of State, and the Legislative Assembly. The library in the centre is designed so that if necessary

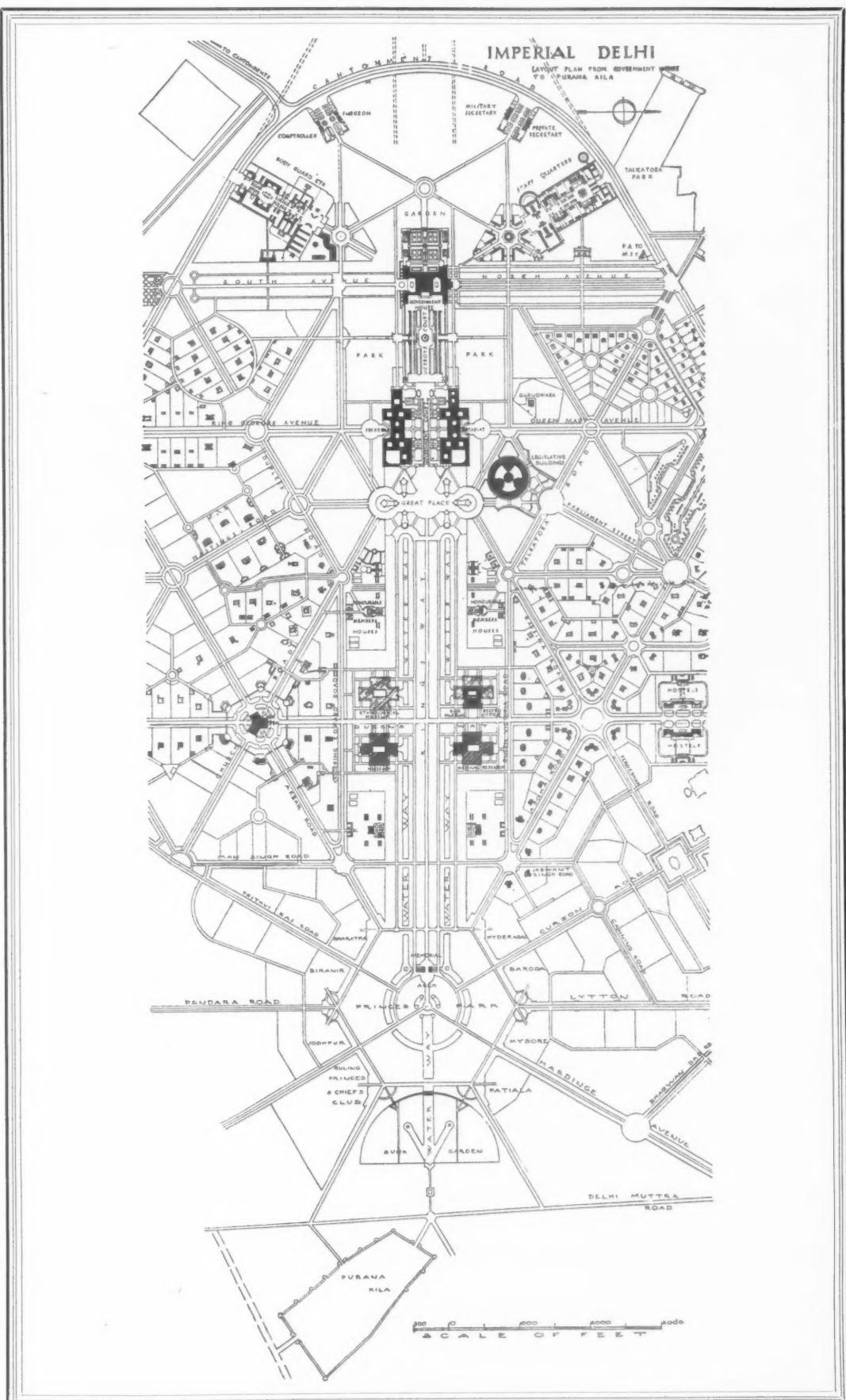
joint sessions of the Council of State and of the Assembly can be held there. There is ample provision for committee rooms and the offices of both Councils and of the Assembly. Figs. 8 and 9 are views of the exterior, showing one of the main carriage porches in the foreground in course of erection. A view of the interior of the great outer corridor on the first floor is given in Plate IV, whilst Fig. 11 shows the exterior of the dome over the library. It is planned to open these buildings formally at the session which begins about January 20, 1927. The ceremony will, it is believed, be performed by the Viceroy of India, and will constitute the inauguration of the occupation of the new capital. Sir Edwin Lutyens, R.A., is responsible for the design of the Central Parkway, the garden at its eastern termination, the All India War Memorial Arch across the King's Way, the Record Office, the Great Place immediately in front of the Secretariat, the Viceroy's Court, which connects the Secretariat with the staff quarters of Government House and the main building itself, and the Indian garden adjoining the west front of Government House.

We are not able to publish any illustrations of the All India War Memorial Arch, as it has not yet reached a height of more than 30 ft. above ground level. Our readers will, however, probably remember the very striking picture of this memorial which appeared in the Academy a few years ago.

The Record Office (Fig. 20) is being erected in the Parkway a little way back from the King's Way. The building is a section of a complete design, the remaining portion of which is not likely to be built for a few years to come. Proceeding westward up King's Way, we come to the Great Place, and Fig. 21 illustrates a portion of the Sanchi Rail, which encloses the Place on its northern and southern sides. It is built of red stone, and closely follows the design of the rail at Sanchi and at other Buddhist shrines. The Viceroy's

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2. The lay-out of the Central Buildings and Parkway.

Court, which adjoins the garden between the Secretariat buildings, is divided from the latter by a railing, views of which we are, unfortunately, not able to give. Passing along the Viceroy's Court we come to the site of the Jaipur Memorial Column. Fig. 22 is a view taken from the site of this column looking southward to one of the electrical substations, and shows, on the right- and the left-hand sides in the foreground of the picture, the Guard Houses where the sentries guarding the approach to Government House will be placed. Fig. 24 gives a view of one of the guard houses with the Gazebo on the corner. There are similar guard houses on the exit road, which lies on the north side of the Viceroy's Court. The approach to Government House itself is up the inclined road on the right of the foreground of Fig. 22. At the top of this approach road there are three carriage entrances, which are similar to the carriage exits illustrated in Fig. 16. Fig. 13 gives the plan of the upper basement floor and the main-floor plan of Government House. The south-east wing of the



3. A portion of the Legislative Building seen from a platform on the left of the Approach Road. The great flight of steps by which the offices are reached from the foot of the gradient and the Chattri immediately above the steps and road, are also shown.

wing there are a few guests' bedrooms on the upper basement floor, whilst on the main floor the Viceroy's Executive Council room is located. It will be seen from the disposition of the rooms that the house has been designed so that it will be possible for the Viceroy's domestic life to be conducted with no interference to its privacy.

Fig. 14 illustrates the east front of Government House. Here can be seen the three entrance carriage-ways and the three exits, which correspond with those on the north side



4. The south and north blocks of offices consist of rooms disposed round a series of courtyards, one of which is shown here.



5. A view along the north front of the north block of offices. The gap in the centre will eventually be filled by a *porte cochère*.

building accommodates the A.D.C.s., with a few rooms for bachelor guests. The south-west wing contains the Viceroy's private apartments, and in the north-west wing the guests' apartments and two State suites are located. The private dining-rooms, drawing-rooms, and studies are situated on the upper basement floor, between the south-west and the north-west wing. These rooms open out into the Indian Garden, which is on the same level. The north-east wing contains the Viceroy's offices, and between this wing and the guests'

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Plate III.

December 1926.

A MODEL OF THE SECRETARIATS AND GOVERNMENT HOUSE.

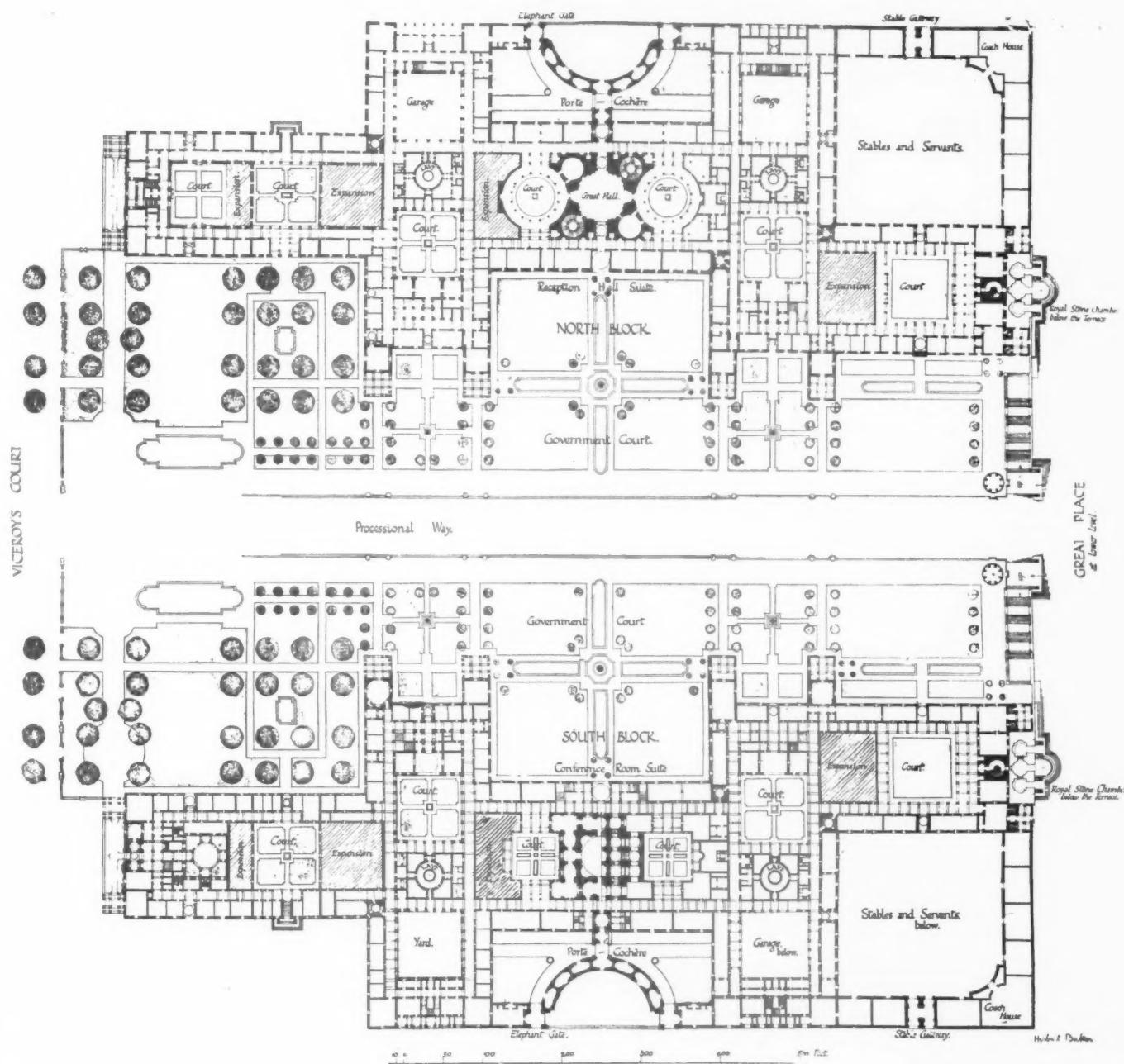
The north block from a point a little north of the main approach road, as it passes through the Great Place. The gradient of this road, which has been named the King's Way, is very easy, until the eastern front of the Great Place is reached, where it becomes slightly steeper, and eases off again whilst crossing

6. The north block of



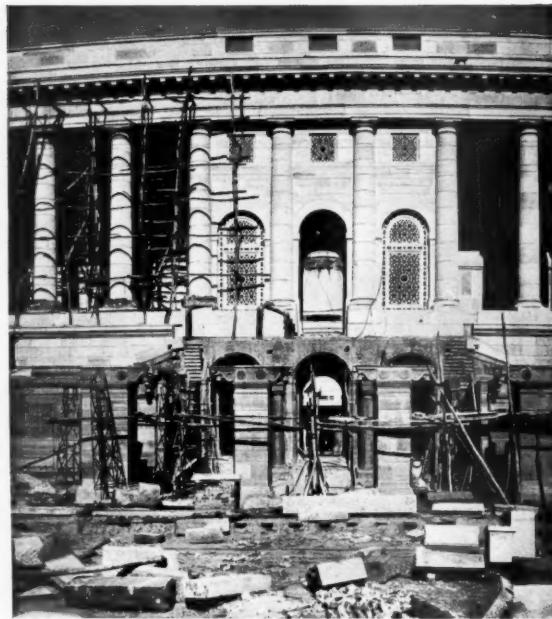
the Great Place. It reaches its maximum gradient between the two blocks of Secretariats, from a point between their front walls up to the summit of the platform, on which these buildings are erected. The maximum gradient is practically identical with that at the upper end of St. James's Street, London.

the Secretariats.



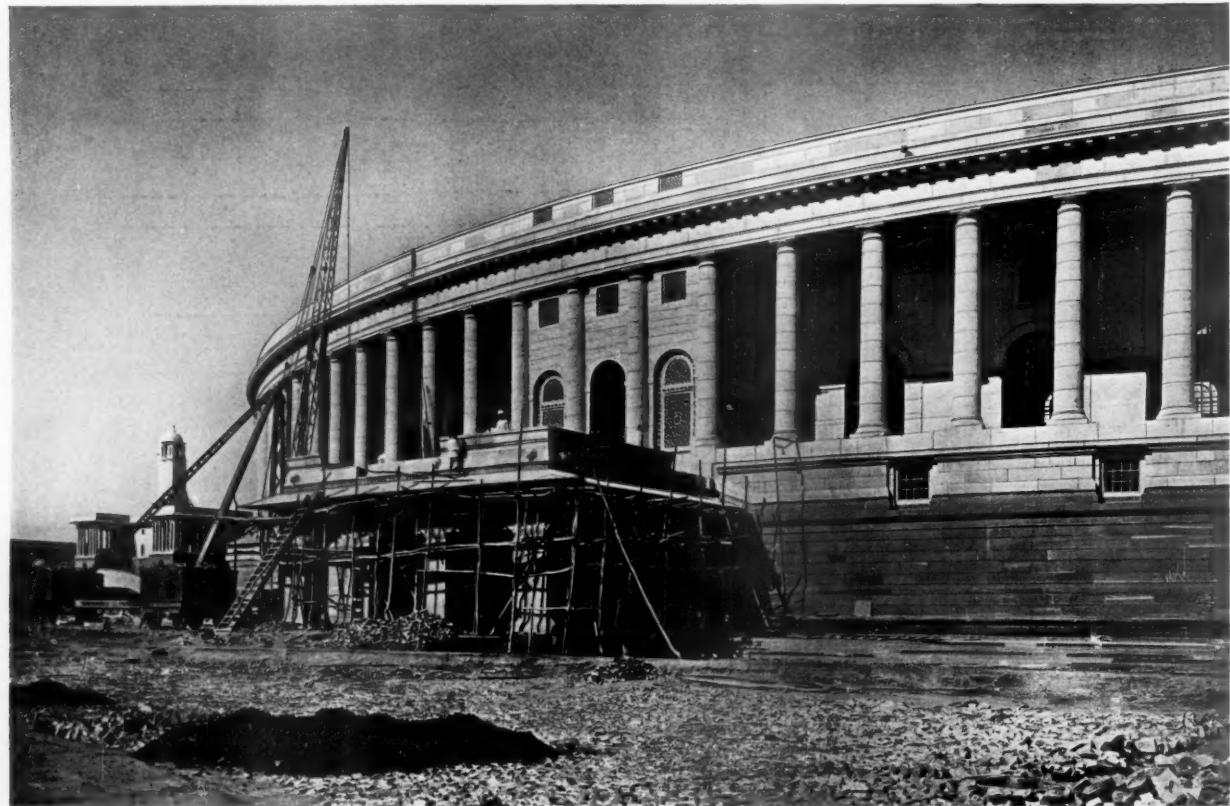
7. A plan of the principal central buildings. (Secretariats.)

of the building. In the centre the foundation of the great flight of steps approaching the entrance loggia to the Durbar Hall is seen. Fig. 15 is an illustration showing the entrance loggia to the Durbar Hall at the top of the great flight of steps. Fig. 19 is an angular view of the south front, looking westward. On the front of the south-east wing a portion of the Chajja is shown being fixed, at the top of the picture. The approach to Government House is through one of the three carriage-ways on the south side of the east front, after passing through which the visitor turns at right angles and drives through one of two carriage-ways which traverse the building on the upper basement level immediately below the State apartments. The latter are situated in the centre of the building and on the western front on the main floor. Fig. 23 is a view of one of the carriage-ways. It is possible for thirteen motor cars to set down or take up passengers at once in each of these carriage-ways. Arrivals and departures on important ceremonial occasions should not, therefore, be unduly delayed when this house is in occupation. On the estate to the north-west of the main building are situated



8. A sector of the exterior of the Legislative Building shown in Fig. 9.

the Staff Quarters. A general view of these is given in Fig. 18. Fig. 17 shows the entrance to the stables. On the south-west side of Government House quarters designed on similar lines have been erected for the military escort, which consists of a company of British Infantry, a company of Indian Infantry, and the Body Guard. Both these and the Staff Quarters are built of brick and plastered. As will have been gathered from the illustrations, Government House is faced externally with stone, as is the case with the Secretariats and Legislative Building as well as the Record Office, the Sanchi Rail, and the War Memorial Arch. The stone used is a red- and a buff-coloured freestone, which is obtained from the Indian States of Burtpore and Dholpur. We know from the *Aiyeen Akbari*, which was translated for Warren Hastings' use at the end of the eighteenth century, that the Forts and buildings in both Agra and Delhi were built of stone which came from quarries in the same range of hills. There is, therefore, no doubt about the lasting quality of the material. The supervision of the work in the stoneyard has been in the hands of three English foreman-



9. The exterior of the Legislative Building, showing one of the main carriage porches in the foreground.

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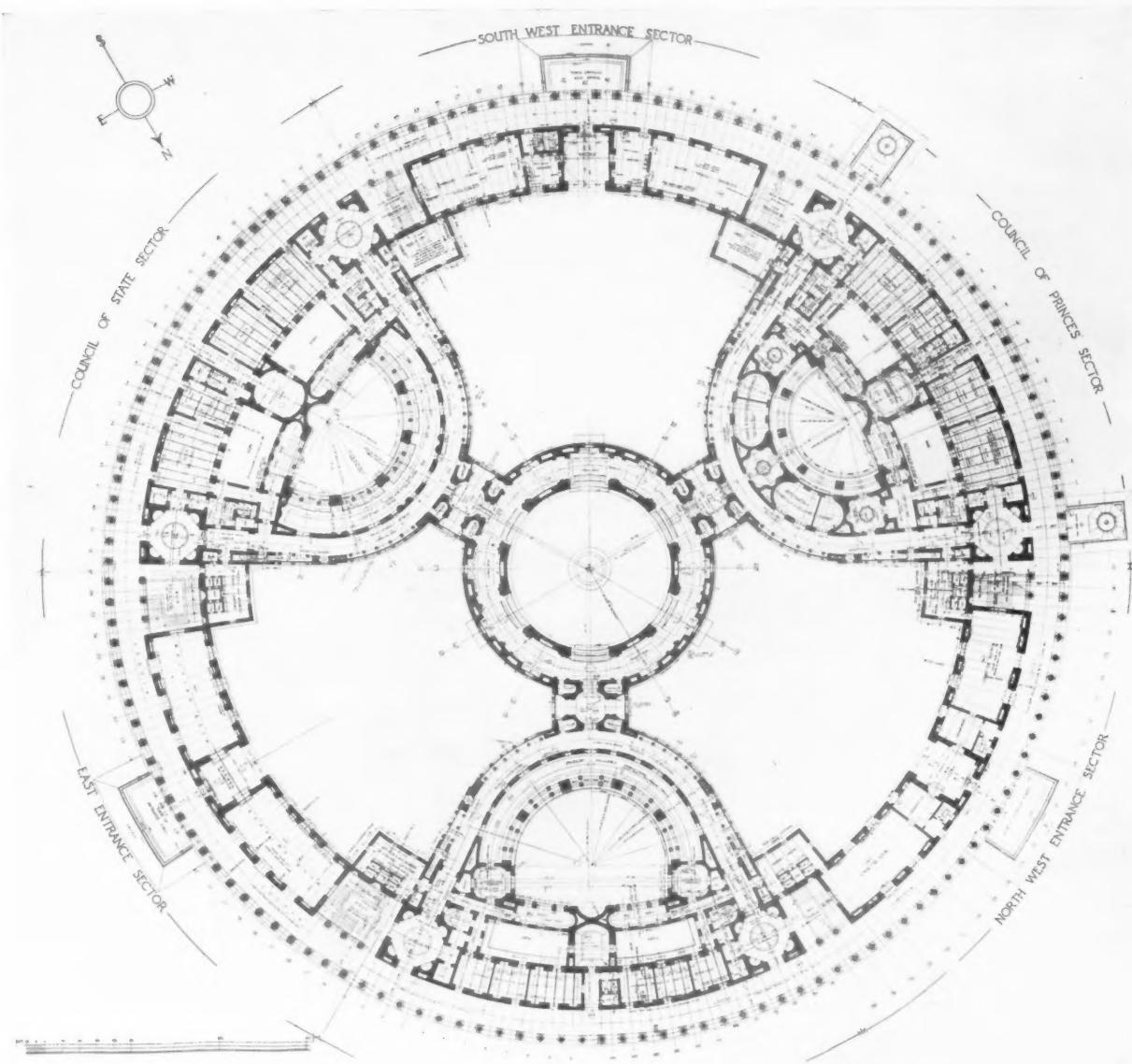


Plate IV.

December 1926.

THE GREAT OUTER CORRIDOR ON THE FIRST FLOOR
OF THE LEGISLATIVE BUILDING.

Sir Herbert Baker, A.R.A., Architect.



FIRST FLOOR PLAN—ASSEMBLY SECTOR
10. The first-floor plan of the Legislative Building.



The dome is 90 feet in diameter. The framework is of structural steel appropriately covered both externally and internally. The rooms of the Assembly and Council of State have been completed with acoustic tiles and plaster imported from America, and it is

understood that the use of these materials has been successful. It is a question whether these materials ought not to have been applied to the library also, if it is ever to be used as a place of joint sessions, but this point will be settled by time.

11. The Dome over the Library.

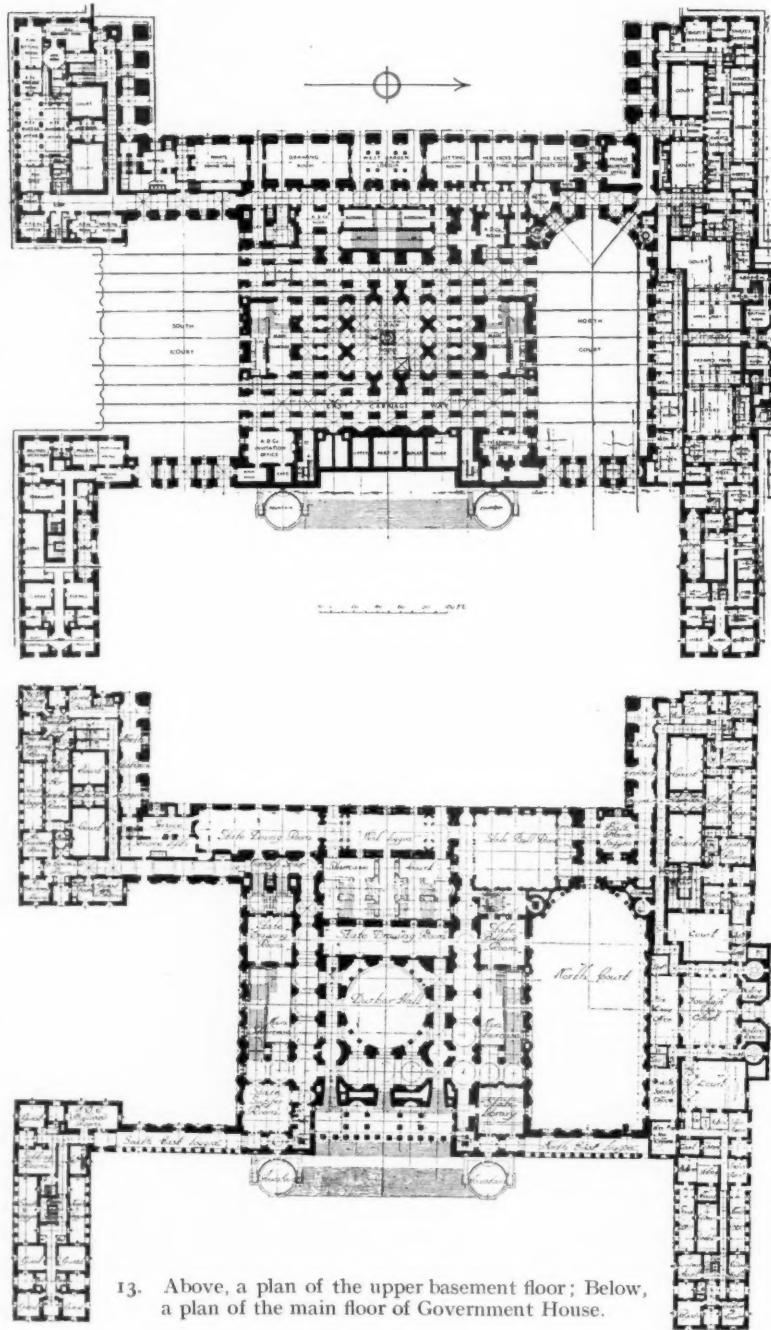


12. The main front of Government House. From a drawing by William Walcot.

masons with Mr. Cairns at their head. These men have had to train their own assistants and in large measure train the greater number of the workmen employed. The output capacity of the stoneyard is 2,000 cub. ft. of dressed stone per day. This total has, however, not yet been reached, because a sufficient number of masons has not hitherto been obtainable. The greatest number of masons it has been possible to gather together at any one time has been between 1,600 and 1,700, whilst on the average the number has been between 1,400 and 1,500.

In the winter of 1925-26, Mr. Joseph Armitage went out to India as expert craftsman to the stoneyard and joinery shops. The result of his visit was a considerable improvement in the quality of the work turned out.

In all the other building trades English foremen have been employed to supervise the Indian workmen and to train them to a higher class of work. The policy of employing foremen for this purpose has, we understand, had very satisfactory results.



13. Above, a plan of the upper basement floor; Below, a plan of the main floor of Government House.

Last cold weather Mr. Kennedy North went out in connection with the decoration of Government House. It is understood that nothing definite was determined upon at the termination of his visit, and that a final decision regarding the colour scheme in Government House will be made during the ensuing cold weather at the time of Sir Edwin Lutyens' visit to India.

The policy of the Government of India in respect of all furniture and decoration work is, we believe, to employ, so far as is possible and is compatible with the architect's scheme, the services of Indian craftsmen. For instance, several fine models of pieces of furniture have been sent out to India to be copied there by Indians under expert supervision. It is hoped that this policy will result in a revival of several of the Indian arts and crafts which have for some time past been more or less stagnant owing to a lack of patronage. It is felt that the results of good design and high-class workmanship have only



14. The east front of Government House. The three entrance carriage-ways and the three exits can be seen here.

to be seen in order to be appreciated by the general Indian public.

As is well known the general lay-out of the new capital area is on the lines of a garden city. The site is situated south of the old walled city of Delhi or, more properly, Shah Jehanabad. It is bounded on the west by the southern extension of the ridge, on the east by the River Jumna, whilst to the south there is indefinite room for extension. The general slope of the country is from the ridge to the river, a distance of about two and a-half miles, in which the total fall varies from 80 ft. to 100 ft. Before the commencement of the work the major portion of this area was under cultivation; the soil, generally, is a good-class loam. The results of the gardening operations undertaken in the new city to date show the quality of the soil. If the future inhabitants in the new capital area pay as much attention to their gardens as many of the inhabitants have done during the period of construction the results should be a gorgeous blaze of colour and a riot of bloom.

The total mileage of the roads in the lay-out is about 110, the minimum road width being 76 ft. for the minor arteries, and as much as 150 ft. for the major arteries, whilst the metalled width on all the back service roads is 18 ft. The roads have been planted with trees, both permanent and temporary. The object of putting in the temporary trees is to afford some shade and protection to the roads and

pathways whilst the permanent trees are reaching maturity. The time that will be occupied in the latter process is from thirty-five to fifty years, which is, in itself, evidence of the wisdom of the policy followed in this matter.

The domestic water supply is a joint undertaking for the new capital area, the whole of the old city of Delhi, the civil lines, and the new cantonment. There is also an unfiltered water supply, which supplies water for irrigating the parks and gardens in the new city area as well as for the purpose of flushing the sewers and drains. The storm water is carried off in underground drains, which are fed by small open-side drains along the roads. The main run-off from the ridge, which reaches the very considerable volume of 8,000 cub. ft. per second, is diverted along the foot of the ridge to the south of the lay-out, and falls into an old channel discharging into the River Jumna, not very far above the headworks of the Agra Canal at Okla.

The sewage is disposed of by a water-borne system. It flows by gravity to the sewage farm at some distance south-east of the lay-out where it is pumped up and discharged onto the surface of the land and used for cultivation purposes. This system has been designed so that it is capable of disposing of not only the sewage of the new capital area but also that of the old city as soon as funds are available for the purpose.

The lighting of the new city will be electric. For this



15. Part of the main portico to Government House, leading to the Durbar Hall. One column base is shown.

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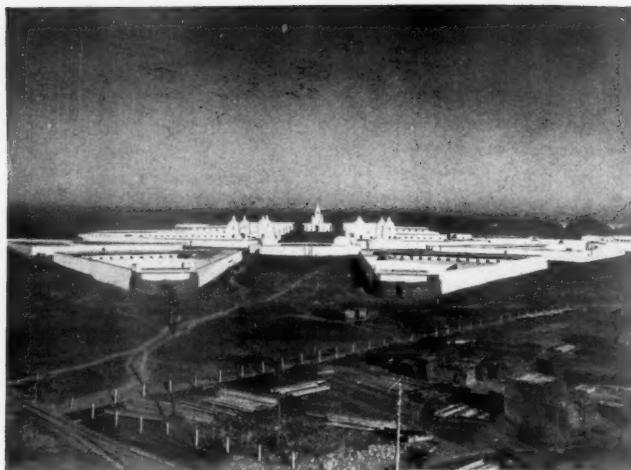
16. Three carriage exits from the north court of Government House.



17. The entrance to the stables of the Viceroy's staff quarters.

purpose, and also for the supply of power, a new power-station has been built on the banks of the river on the north-east margin of the lay-out, not very far from the Wellesley Bastion.

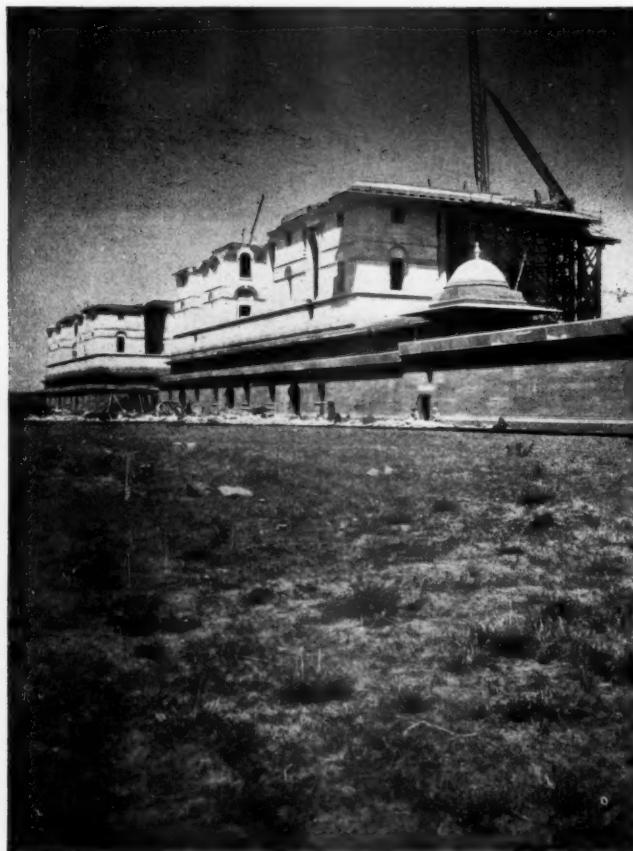
The work on this great undertaking was commenced in April, 1913. During the war only so much of the work on the central building was carried out as was necessary to prevent actual monetary loss, whilst as regards the remainder of the scheme so much of the residential portion was executed as was useful for war purposes; with the result that in the autumn of 1918, when the war came to an end, the troops cantoned in the new city numbered six



18. A bird's-eye view of the Viceroy's staff quarters.

battalions of infantry, a large convalescent depot, a supply and transport depot, and a number of departmental details, as well as a large body of clerks. During the latter part of the war the construction staff took over the execution of the military works, as well as all civil works in the Delhi area, and carried out the work on the new cantonment. The site of the latter is about two and a-half miles south-west of Government House, and lies on an open alluvial plain to the west of the southern extension of the ridge.

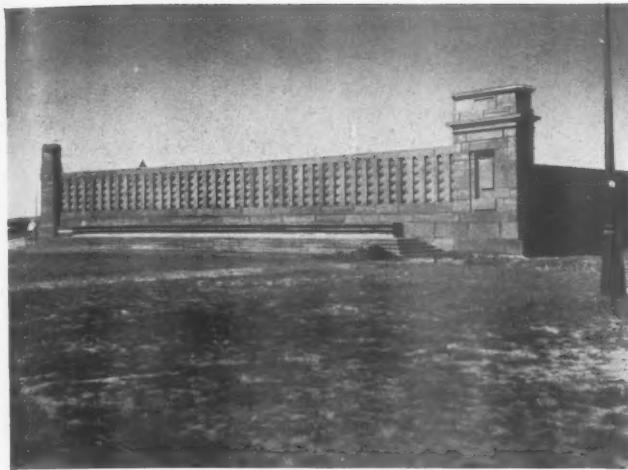
The illustrations here published show only the works designed by Sir Edwin Lutyens and Sir Herbert Baker. The project, however, comprises a large number of residential



19. The south front of Government House, as seen when looking towards the north-west.



20. The Record Office in the Parkway. The building shown is a section of the complete design.



21. A part of the Sanchi Rail around the Great Place.



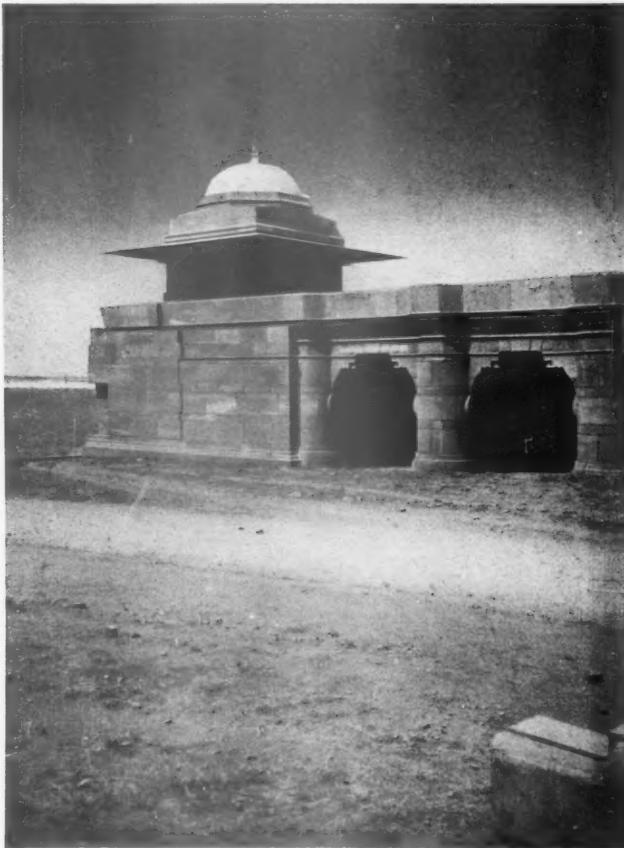
22. A view, looking south between the guard houses in the Viceroy's Court.

and other buildings, such as school-houses, municipal stables, cow-byres, police-station, post offices, hospitals, and so forth, the residential quarters alone numbering upwards of 4,000 of all classes. The designing for the whole of the architectural work in connection with these buildings has been in the hands of the architectural section of the chief engineer's staff, while Sir Edwin Lutyens acted as consultant during the time of his visits to India. It will be gathered that in order to accommodate the public and private buildings the area of the lay-out is considerable. It is, in fact, about 3,400 acres in extent, or about nine and a-half times the size of Hyde Park. The ultimate cost will, we understand, be, in

round figures, a little under ten million sterling, at which price the work accomplished is, in our opinion, very cheap; in fact, it has been stated by more than one visitor to the works during construction that they have never seen money more economically spent. We consider that the Government of India are deeply indebted to the principal architects and to their own technical staff and advisers for the result. It is to be hoped that the Government of India, the Assembly, and the Council of State, will notice the responsibility that rests on them of maintaining a sanitarily clean and beautiful town, which is properly co-ordinated as regards its buildings of all classes.



23. A carriage entrance (Government House) looking north.



24. One of the guard houses in the Viceroy's Court.

Filippo Juvarra.

A Celebrated Italian Architect.

II—His Theatres and His Patrons.

By Edward Gordon Craig.

EVERYBODY is uncertain as to the date of Juvarra's birth, four different dates being given. From a Spanish source, one gathers the date is 1673; from his most recent biographer, 1676; from the historian of scenography, Ferrari, 1684; and in my opinion it is 1685. And there are five or six authorities who seem to agree with me in this.

Nearly all the important authorities are agreed as to the date of his death. Five give it as 1736, some giving the day as January 31, others as February 1. A few say he died in the year 1735.

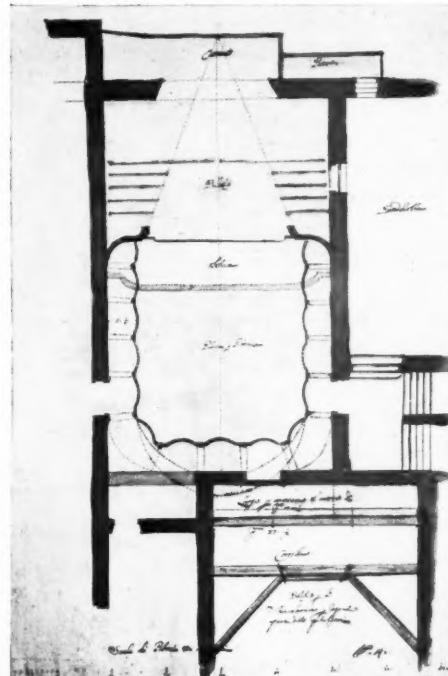
He died in Madrid. The Spaniards say he died for certain at sixty-three years of age. Sacchetti, his pupil, says he died at fifty-eight years of age, and Sacchetti was with him at Madrid. Olivero, in his book on the work of the architect Vittone, says he died at fifty-one years of age.

Now, I am no historian, and I am positive I never shall be one. I need make no excuses for my pottering in historical matters of the theatre; for, if I may not produce plays or operas in Covent Garden because there are so many of my Russian and German friends, not speaking of the dear, good Italians who are taking up the subject, I must be allowed to continue seriously—as seriously as possible—to occupy myself with theatrical things.

I could not possibly occupy myself with them quite as dryly as a historian ought to do. If I cannot bring things to life on the stage of Covent Garden for you, I will bring them to life on a stage of my own room, built to whatever measurements I like, and collaborating with all the delightful designs of my peers, collaborating with their more delightful, grand, good humour, serving their old dead persons, as though they lived and breathed, and in fact only responding to what is lively in the historical realms of the theatre, so as to get the best of you who are curmudgeons—I mean, of course, only those who are curmudgeons (and if I may fill in parentheses, there must be a mighty lot of them to prevent so many good things coming to you as all the artists of England would give you if only allowed to).

You call that provocative?

Do you not call a denial of a man's work for twenty years provocative? Tit for tat—what you give, you get—you



7. A plan of one of the two private theatres designed for Cardinal Pietro Ottoboni by Don Filippo Juvarra. The cross sections and longitudinal section that go with this plan are reproduced in Figs. 8, 9, and 10.

than he would have done otherwise—some trifling reason like that.

Dismiss from your mind that he was a very correct person—dismiss also from your mind that there were subtle reasons for his taking the habit.

He went away to Rome in the first years of the eighteenth century, about the year 1700.

Having arrived in Rome, he seems to have had little to do but to sketch. He sketched everything on all sizes of paper. He was very fond of drawing coats of arms. He was put to draw them by some master, and probably the master was Carlo Fontana, the celebrated architect, for in the first design of a book in the possession of the Marchese di Lesegno is this piece of writing:—

“Cav. Carlo Fontana, celebre architecto, mori in Roma 1712. Cav. D. Filippo Juvarra sui discipli disegno per memoria,” which means:—

“Cav. Carlo Fontana, celebrated architect, died in Rome, 1712. Cav. Don Filippo Juvarra, his pupil, designed this in his memory.”

The entry has a double interest—for Fontana built the first Teatro Tor di Nona (1660), and Milizia, Sturgis, Gwilt and Hammitzsch all report him as dying in 1714.

give an ear to the people who decry all that is English—all you get back is the echo of that cry.

But we must get on—we really must hurry up—or the article on Juvarra will never reach those of you who are not provocative, and that is what I want.

This question of the birth of Juvarra and of the death of Juvarra would, I suppose, run us into three or four pages if we were to go into it very thoroughly, and it is impossible to follow his movements year by year. Nobody seems to know them, and it is of no use my adding to the lack of knowledge and supplying erroneous statements which will take twenty years to get out of fashion.

But one may say that Juvarra was born in Messina of an ancient but poor family, and that he was the son of Pietro Juvarra, who was a silversmith, and whose second son, Francesco, died in 1758 on September 1, and that he assumed the ecclesiastical habit. Why? Do not search for a deep reason. It was in order to be exempt from some tax, or to be able to get a ticket for the north cheaper

than he would have done otherwise—some trifling reason like that.

Dismiss from your mind that he was a very correct person—dismiss also from your mind that there were subtle reasons for his taking the habit.

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He studies then under Fontana, who died in 1712.

By 1707 he has already made hundreds of designs, some of which are in the collection at Torino. In the collection is a paper on which is written, dated July 9, "Pensieri diversi per studio di architettura fatti da me D. Filippo Juvarra Julio 9, 1707. Roma."

In 1710 the opera "Constantino Pio" is performed in Rome with scenes by Juvarra. The libretto is published, and in this "book of the words" are thirteen engravings of the scenes designed by Juvarra if not engraved by him.

Therefore he had advanced to very important matters by the age of twenty-five, or, shall we say, ten years after he had arrived in Rome.

In 1711 the opera "Theodosia il Giovane" is performed in Rome, also with scenes by Juvarra. There is a libretto which shows twelve of these scenes.

In 1712 "Il Ciro" is performed in Rome, and a libretto of eight or more designs, showing the scenes, is published.¹

The curious thing is that there seems to be nothing definitely stated as to the theatre in which these three productions were seen. It is all the more curious because the name of the theatre is seldom omitted in a libretto; but then cardinals were not always interested in taking the people of Rome into their confidence.

About this time, it is said that he was employed by Cardinal Pietro Ottoboni (1667-1740) to construct a theatre for him, to build it, to fill it with architectural sceneries, to design him marionettes as performers because the popes in Rome never seem to have been perfectly certain as to whether they would or would not allow actors to perform, whether they would or would not go so far as to allow actresses to perform, or whether they would be rid of the lot and substitute marionettes. Changes in this matter lent a variety to life, so the Cardinal for some unknown reason plumped for the marionettes, not, I believe, that he was passionately fond of marionettes, but I think that he was passionately disliked to have his spectacles put off suddenly at the last moment through the whim of a performer. He liked to be sure of his entertainment at least to the same extent as an artist likes to be sure of his material. He was a youngish man at the time with a proclivity "alla virtu e alle belle arti, talento vivo, spirito penetrante e sottile,

non che affabile, amante degli artisti e de' letterati, della poesia e della musica."

So that the Cardinal is forty years of age if we fix 1707 as the date when he started Juvarra on the building of a theatre, and Juvarra is twenty-two.

By 1713 Juvarra is adding a new stage to the Teatro Capranica. This was in the Palazzo Capranica and looked on to the square of that name. In 1714 he was at work in Lucca and at Florence. In 1715 he is again in Rome. In 1716 he is in Torino, where he settles, becoming Architect-in-

Chief to the King of Sicily and building for him numbers of large churches, palaces, and the rest, and apparently concerning himself less and less with theatrical things, until the year 1719, when he goes to Portugal, returning to Torino and Rome, it seems, two or three times. In 1735 he is in Spain, where among other things he designed the Teatro della Cruz, and then died in 1736.

What theatre did he build in Rome? Some theatre called the Teatro Ottoboni. Some believe it was in the Palazzo Fiano, which was the palace of Cardinal Ottoboni and stands in the

Corso near the church of San Lorenzo in Lucina.

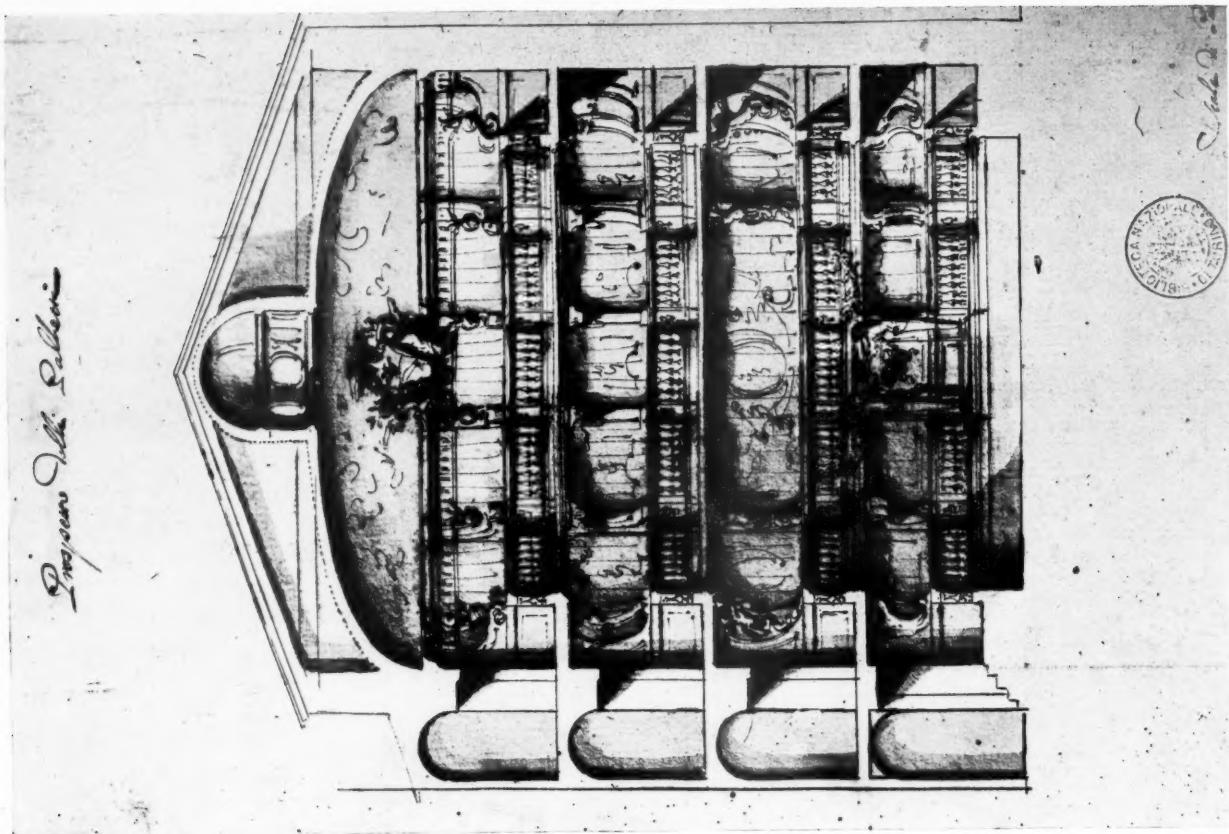
The building was bought for 30,000 scudi by the Peretti family, who gave it as a dowry to the church; then Maria Felice Peretti inherited it in 1656. She married a certain Bernardino Serello, who became the owner of the house. Ultimately the Ottoboni family bought it.

We are told that on the ground floor of the palace stood for many years the Teatro Fiano, which no longer existed in 1848, and this theatre was renowned for its spectacles and ballets and burattini and marionettes, which in the nineteenth century boasted the figure of the Roman mask Cassandra. It may have been in this palace that Juvarra's theatre was erected, but not on any ground floor, to judge from certain signs in the designs; there it seems to be upstairs (Figs. 2, 3, and 8).¹ And my experience of small theatres in Italian palaces and villas is that they were not as a rule built on the ground floor but as high up as possible; that of Pratolino being on the top floor (vide *The Mask*, vol. 12, No. 1), as also those at Parma and Colorno, at Napoli and at Siena.

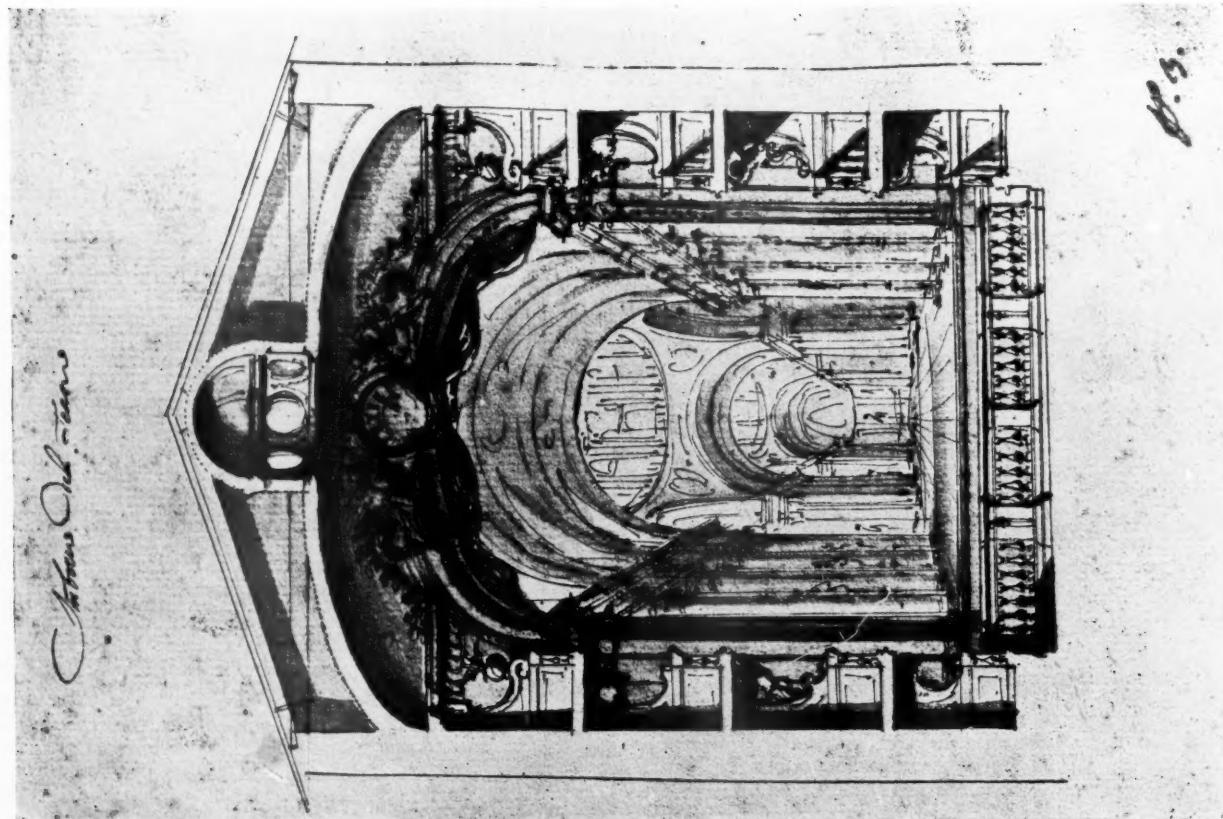
In a palace, especially if you are a cardinal, you do not want to be continually pestered by the sight of marionettes coming out and going in, when you return home after having

¹ Figures 1 to 6 were printed in the last number of THE ARCHITECTURAL REVIEW.

¹ Professor Zucker, in his recent *Theaterdecoration des Barock* (1925), for some unknown reason dates these "about 1750" and places them at Torino. But they were printed in Rome and the scenes were for a Roman theatre.



10. A cross-section of Cardinal Ottoboni's private theatre in Rome, showing the fourth tier of boxes. The Cardinal's arms can be seen in the centre above the fourth tier. From a pen-and-wash drawing in sepia and crimson by Filippo Juvarra.



9. A cross-section of Cardinal Ottoboni's private theatre in Rome, showing the proscenium, with a set scene. From a pen-and-wash drawing in sepia, bigio, and crimson by Filippo Juvarra.



11. A sketch in sepia ink by Filippo Juvarra for the frontispiece of the libretto to the opera "Theodosia il Giovane," engraved and published with eleven other designs in 1711, the date when the opera was given in Cardinal Ottoboni's private theatre in Rome. The curtain and proscenium are here shown.

solved some weighty problem at the Vatican. Another reason is that at the top of the house you very often find an empty place, a strong walled loft, to which you can add a cubit or two of stature, and make of it something very fine, whereas ground space is always ground space, be it in the fifteenth century or in the twentieth. The reasons against this theatre in the Palazzo Fiano being on the ground floor are many. But it is not proved that this theatre built by Juvarra was the Theatre Fiano.

Sacchetti, the pupil of Juvarra, says that his master built the theatre *in a sala of the Palazzo della Cancelleria*, which palazzo was occupied by the Cardinal as Vice-Chancellor.

The two plans which I have given you (Figs. 2 and 7) show that whatever place these two theatre designs were for, they were for the one and the same place. In one the architect proposes to put the theatre facing north, and in the other he proposes facing it east. But in one of the two theatres (Figs. 7 and 8), you will see that he proposes to throw out the stage beyond the outer wall of the palace *in order to lengthen it*, and also to throw out the corridors at the back of the auditorium.

Compare the two plans given here with the ground plan of the Cancelleria which can be found in the big work by Percier et Fontaine, *Recueil des Palais, maisons et autres édifices modernes dessinés à Rome*, 1798, Plate 75.

Look at that part of the plate which is at the extreme top right corner. Compare these two plans by Juvarra (Figs. 2 and 7) with the corner, and I think you will find they fit in nicely. Having done this you might glance at some



12. A design in bigio by Filippo Juvarra for a scene in the opera "Theodosia il Giovane." The engraving made from this design is plate 5 in the libretto published in 1711.

recent photograph of the outside wall of this portion of the Cancelleria (the last two stories), which faces the Corso Vittorio Emanuele, and note certain scars, and I am of the opinion that if you do not discover the old site of the Teatro by Juvarra then I am, what I always suspected, but a wishy-washy archæologist.

It seems to me that it was in the theatre shown in Figure 7 that these three operas of 1710, 1711, 1712, "Constantino Pio," "Theodosia il Giovane" (Figs. 11 and 12), and "Il Ciro" were performed, and this is what makes me think so.

The proscenium opening guides me (Fig. 9). Its height equals one and a-half times its width (that is to say, it is twenty-six Roman palms wide by about thirty-four palms high), and the designs for all the scenes, one of which (Fig. 12) I give you here, not only the engraved designs but the drawings themselves, are just about those measurements.

There was that other theatre, the Capranica, with which at that time Juvarra was occupying himself; but the width and height of its proscenium opening were equal—that is to say, forty palms. These designs were therefore not for the Capranica. I give you two other designs (Figs. 13 and 14) and you can see that they are perfectly square. One shows the proscenium opening with five circles of boxes and one gallery indicated.

Signor Lustig, in an interesting article on Juvarra in a recent number of the *Emporium*, says that the Teatro Capranica is now the Teatro Valle; but I think that this is not quite correct and may mislead any student of this

subject. The Teatro Valle once belonged to the family Capranica, but so far as I know it was not called after them. The theatre which carried their name is clearly marked in Nolli's Plan of Rome, 1748, reproduced in *The Mask*, January, 1925, and figures as No. 332 of the plan. The Teatro Valle, on the other hand, is marked 795 and is in another street.

While we are looking at Nolli's plan (the portion to which I refer having been reproduced in THE ARCHITECTURAL REVIEW for February, 1925) it is not uninteresting to observe that the Palazzo della Cancelleria, wherein Juvarra's pupil says that this master built the theatre, is very close indeed to the street in which Juvarra himself says he lodged. This street is marked 644. The drawing from and of his balcony I have given you in the previous article. Here is something for someone in Rome to help us about. It should not be difficult, one thinks, to locate the precise room in which Juvarra lived. And then it would not be difficult to put up a little plaque over the door in memory of this strange architect but magnificent scenographer. But that is Rome's concern.

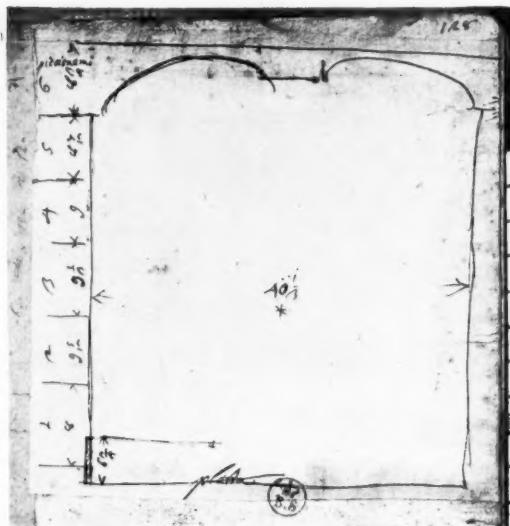
There was a third theatre for which Juvarra's scenes could have been used, called the Teatro Tor di Nona, but the width of the proscenium opening of that playhouse was much greater than its height and he gives us no record about this theatre.

There was yet a fourth playhouse for which Juvarra does seem to have been working, called "The Theatre of the Queen of Poland."

The Queen of Poland came to Rome in 1699. She seems to have resembled the Queen Cristina of Sweden in that she was fond of spectacle. It is amusing to find these two Queens trotting down to Rome, of all places, to enjoy a few theatricals. It was very charming of Pope Innocent XII to have gone to receive her, and he doubtless told her he would leave no stone unturned to entertain her to the best of his ability.

He provided a palace for her, which she seems to have still possessed in 1709, the Palazzo de Torres alla Trinità de' Monti.

From there she "fece fare la corsa di due palli ai putti e agli asini," and it



13. A sketch in sepia by Filippo Juvarra giving the measurements and showing the outline of the proscenium of the Teatro Capranica in Rome. The word "Piccionaia," written at the top left-hand corner, means "the pigeon loft," and was a common name for the gallery.

you see, I am not solving difficulties, but I am opening to those who love such tasks a path leading to a regular mine of them. It is something to have put one and one together. I must leave others to put two and two. For the further study of the work of Juvarra the short list of books at the end of my article will be useful.

And to help things on one step farther, let me add that I have discovered an authority who spells his name "Juvarra," so that makes eight different spellings of this talented man's name.

Osservazioni Letterarie. By Scipione Maffei, Verona. 1737. (In this is a chapter on Juvarra.)

The Lives of Celebrated Architects, Ancient and Modern. By Francesco Milizia. Translated by Mrs. Edward Cresy (printed for J. Taylor, Architectural Library, London). 1826.

Der Moderne Theaterbau. By Dr. Ing. Martin Hammitsch (Verlag von Ernst Wasmuth), Berlin. 1907.

Gli Architetti, l'Architettura e la Decorazione delle Ville Piemontesi del XVIII Secolo. By Giovanni Chevalley, Torino. 1912.

La Vita e l'Arte di Filippo Juvarra Atti della Società Piemontese di Archeologia e Belle Arti. Fasc. 2. Vol. 9. By Leonida Masini. (Fratelli Bocca, Torino.) 1920.

Le Opere di Bernardo Antonio Vittone. By Eugenio Olivero, Torino. 1920.

Die Theaterdekoration des Barock. By Paul Zucker, Berlin. 1926.

An article in the *Emporium* (Arti Grafiche, Bergamo) for June, 1926. By Renzo Lustig. 1926.

Besides these, Nolli's *Pianta di Roma*, 1748 (*The Mask*, January, 1925), is valuable.



14. A design in sepia and bigio by Filippo Juvarra for a scene in an opera. The writing on the design tells us it is for an opera given at the Teatro Capranica in Rome, and bears the date "May 10, 1713."

The New Offices & Showrooms of the Gas Light & Coke Company, Kensington.

Designed by H. Austen Hall.

(Whinney, Son & Austen Hall.)

By Henry M. Fletcher.

WAS it dissatisfaction or the end of a lease that shifted the Kensington Branch of the Gas Light and Coke Company from High Street to Church Street? If the former, they did well to be dissatisfied; if the latter, the lease did well to run out. No written account of Mr. Austen Hall's building can make so telling a tribute to his design as the photographs of the two buildings. It is surely a hopeful sign that great business firms are coming to see the uses of dignity, straightforwardness, and clean simplicity in the buildings that house them.

Mr. Austen Hall is of the school which bases its work upon reverence for the past, preferring to carry on tradition and adopt it to the uses of the present, rather than to hack out new paths through the jungle; but to admit this is by no means to disparage his work. If all were pioneers, no tradition would ever be formed, and without some sort of continuity there is no getting anywhere. Architecture, as we have often been told, is a matter of style, not of styles. There is room for every variety of work that is good in its kind; and, after all, environment counts, and what is in place by London Bridge might be jarringly discordant in the precincts of Kensington Palace and Holland House.

In a modern business building one of the hardest things for a designer to achieve is unity. On the ground floor, where the god of commerce is worshipped, and likes you to know it, there will be huge windows, lofty in order to light the showrooms as far back as possible, and wide for the display of goods close to the street. The scale is that of a public building, almost of a temple. Above, where the attendants drop their priestly functions, relapse into human



THE ENTRANCE HALL.
Walter Tapper, A.R.A., Architect.

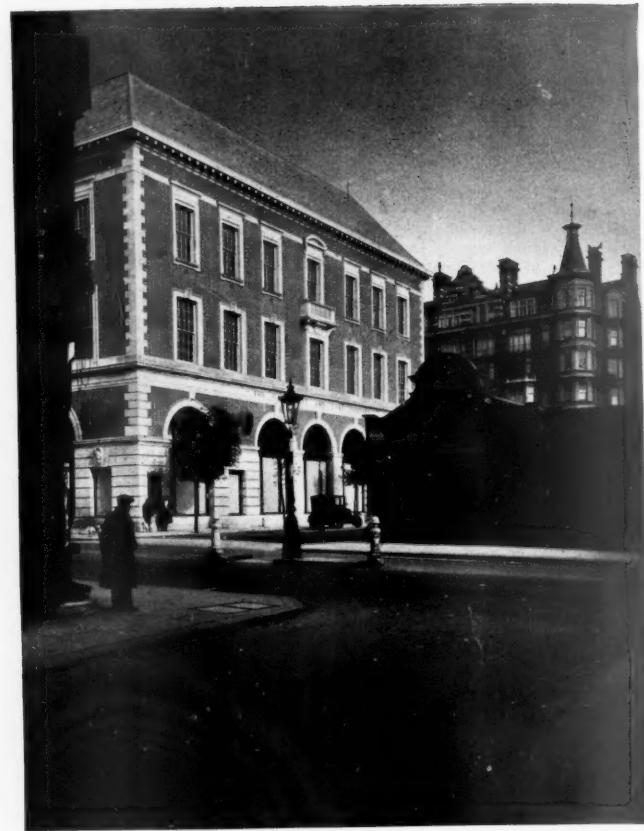
ously level plinth, especially on the slope of the hill, would have made assurance doubly sure? But you never can tell, and the god of commerce may have put his foot upon it.

The interior has been worked out in collaboration with Mr. Walter Tapper, A.R.A., and is a model of open and cleanly planning. The floor of the great entrance hall is unobstructed, and the feeling of space is increased by the placing of the cashier's department in a recess. The principal showroom is on the first floor, and is planned in bays for the unconfused display of different classes of wares, and with ample corridors for circulation. The colouring is mostly grey and white, with a floor of buff travertine in the great hall, a cool, clean scheme—clean as befits a cleanly fuel, and cool to enhance by contrast the warmth of the fires. The company and its architects have struck another blow for smoke abatement and health, and driven another nail into the choke-fiend's coffin.

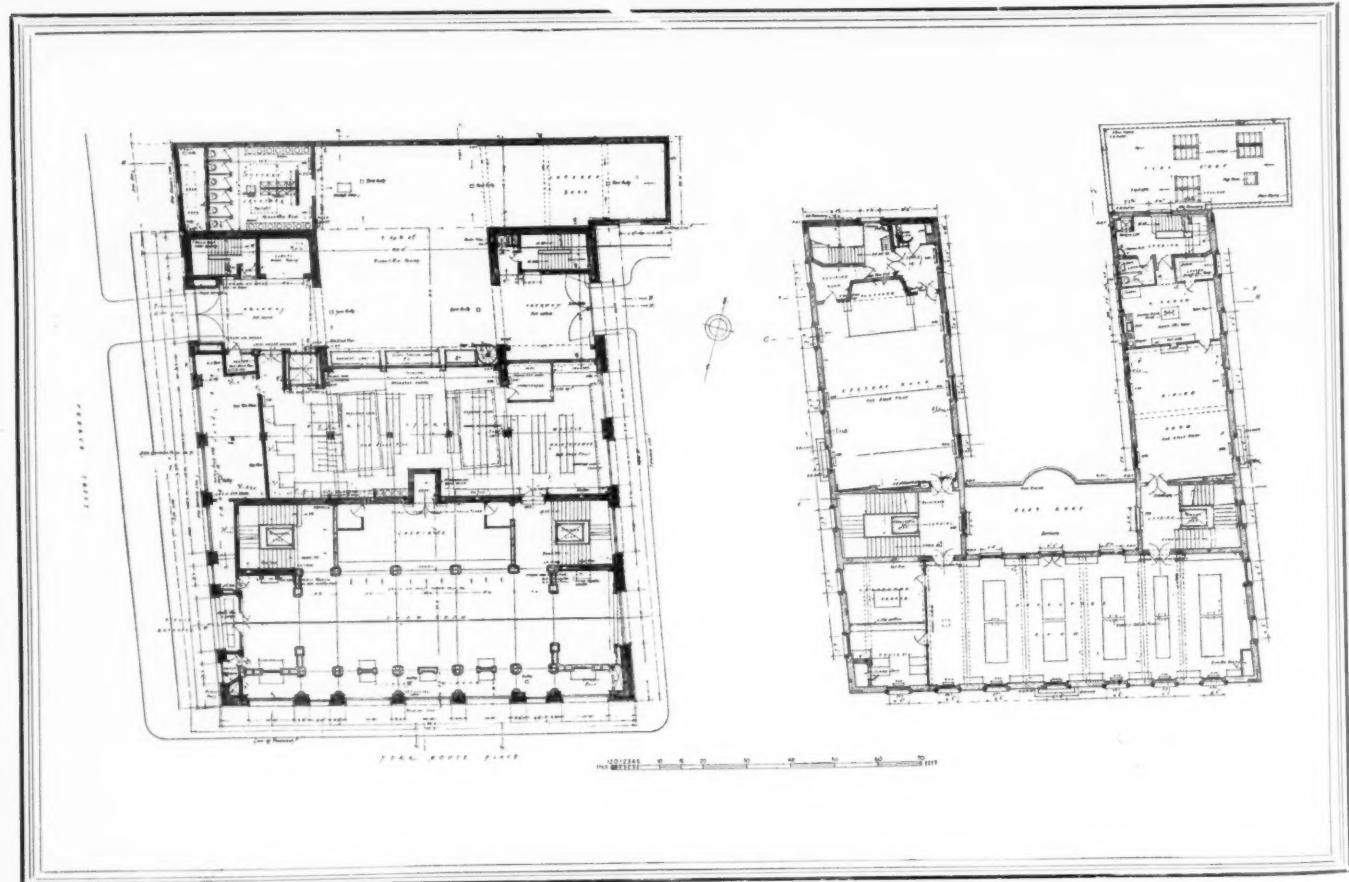
beings and occupy themselves mainly with reading, writing, and arithmetic, the superhuman height of rooms would be wasteful and windows of superhuman size uncomfortable. The difficulty is to prevent the building from being cut horizontally into two unrelated parts, and in every modern town we see again and again that, even where there has been an attempt to surmount it, it has proved insurmountable. Mr. Austen Hall's solution is successful. He has kept the sense of scale throughout by carrying the scale of his ground-story voids into the solids of his upper floors. The proportions of the ground-floor piers must have been very carefully adjusted to give apparent support for this weight of wall without encroaching unduly upon the great windows. May it be suggested that a bolder and more continu-



THE OLD BUILDING IN HIGH STREET, KENSINGTON.



THE NEW BUILDING IN CHURCH STREET, KENSINGTON.



PLANS OF THE GROUND AND SECOND FLOORS.

THE GAS LIGHT & COKE COMPANY.



Plate V.

December 1926.

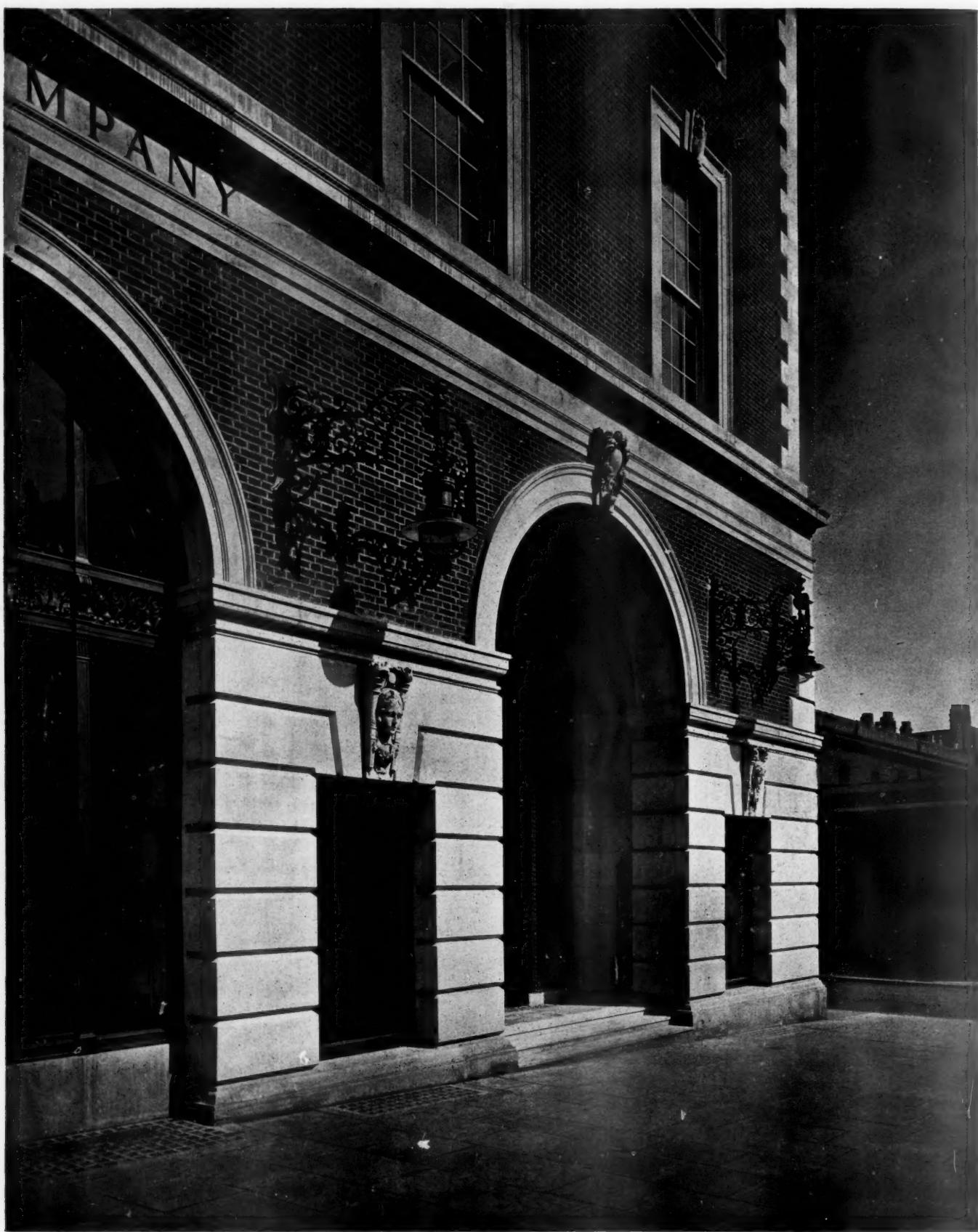
FROM CHURCH STREET.

H. Austen Hall, Architect.
(Whinney, Son & Austen Hall.)



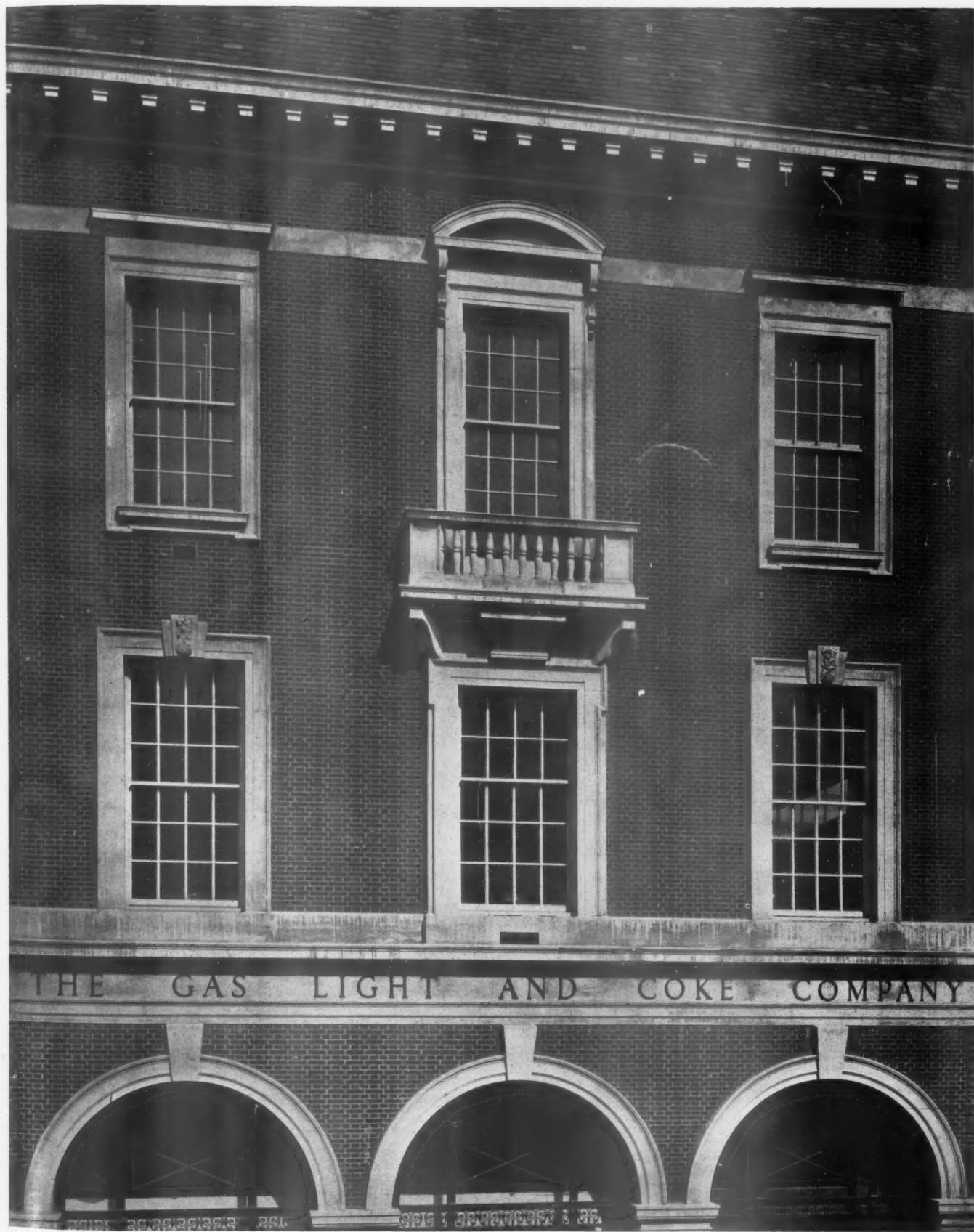
THE MAIN ELEVATION TO CHURCH STREET.

The lower floor contains showrooms and offices, with large windows in bronze frames. The upper part is used for model rooms, etc., and shows gas apparatus in a more intimate manner. The sash windows express this, and conform to traditional work in the immediate neighbourhood.



THE PRINCIPAL ENTRANCE.

A feature is made of the external gas lamps, which express the purpose of the building, i.e. the manufacture and distribution of gas for all purposes.



A DETAIL OF THE CENTRE FEATURE.

The materials used were Collier's red facing bricks with Portland stone dressings.
The roofs are covered with Westmorland slates.

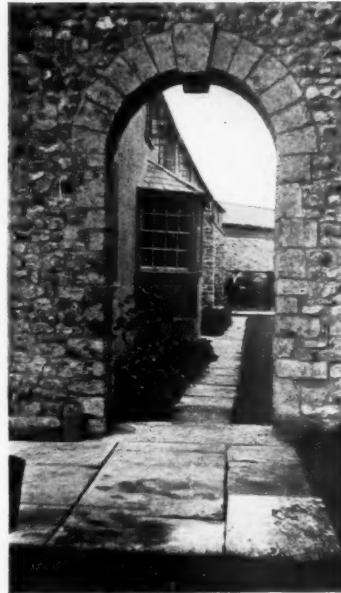
Langdon Manor, Dorset.

Remodelled by Ernest Newton, R.A., & Sons.

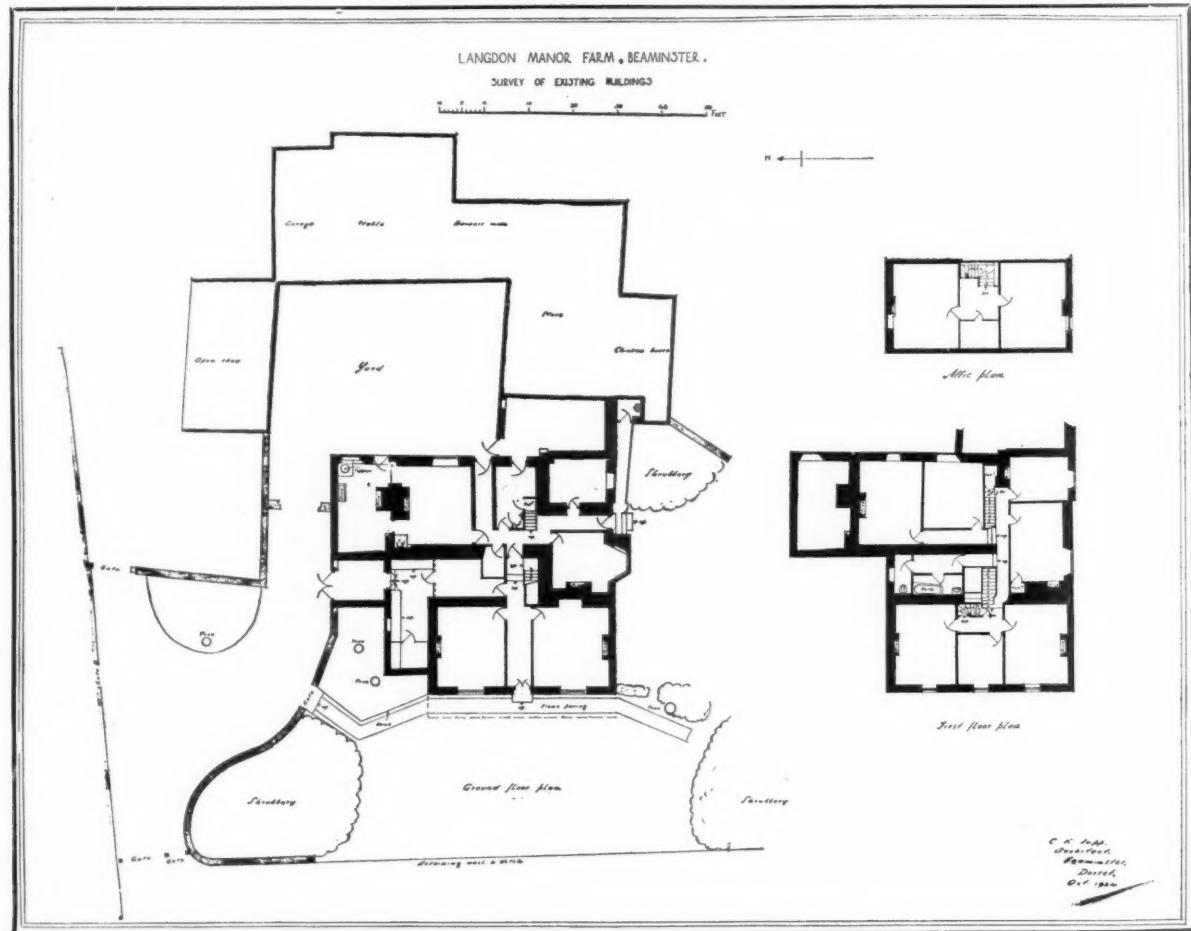
This was an old farm-house on the high ground inland from Beaminster in Dorset. A range of building, built of rubble and roofed with slate, enclosed a quadrangular yard, and to this had been added, probably about the time of the Napoleonic Wars, a neat stuccoed block, of two stories and an

attic, with a central hall, passage, and rooms on each side. This addition gave on to a turf'd terrace, commanding a fine view, but in plan it had made a muddle of the staircases, and the inner parts of the house generally, as the survey shows. The problem was to improve the plan, and make the best use of the terrace.

LOOKING TOWARDS



THE FRONT DOOR.



A PLAN OF THE ORIGINAL BUILDINGS.

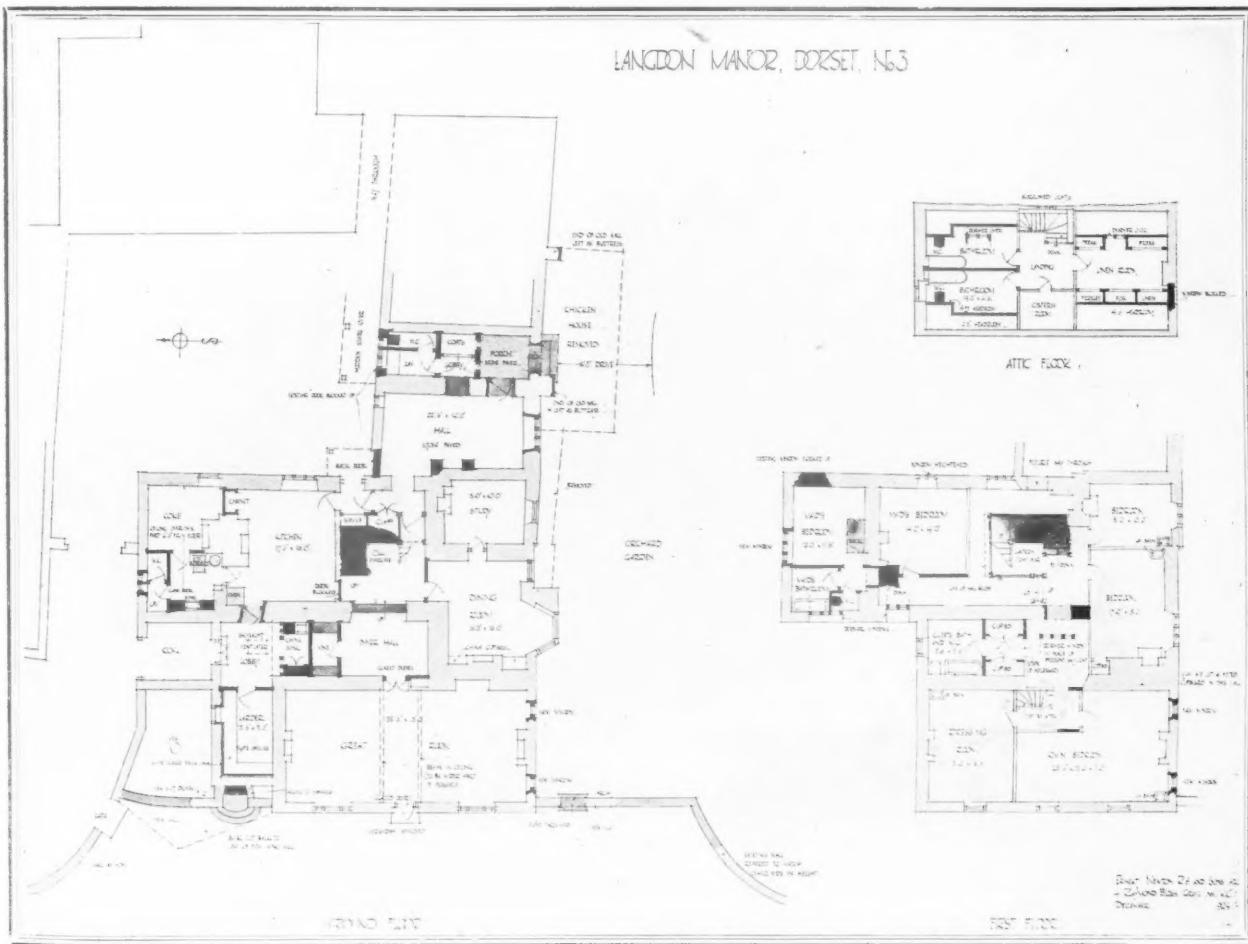


THE SOUTH-WEST FRONT BEFORE ALTERATION.



THE SOUTH-WEST FRONT AFTER ALTERATION.

The solution adopted was to clear out the inner part of the house, with its confusion of staircases and odd rooms, and build a new staircase, lit by a square cupola in the roof; to make one large garden-room of the wing giving on to the terrace; and arrange a new front door and hall in the middle of the long south-east side. At the same time the low walls bounding the terrace were brought round and joined on to the house, with an arch in one and an arched seat in the other. The purpose of this was to make a closer connection between house and garden. On the long axis of the terrace a gateway was cut in the wall of the walled garden, giving a vista of turf and cottage flowers.



A PLAN OF THE REMODELLED BUILDINGS.



THE SOUTH-EAST FRONT

The general external character of the buildings has been very little altered. The long south-east front has a few more windows, and a buttress on each side of the new arched entrance marks the position of the old walls of



THROUGH THE ARCH

BEFORE ALTERATION.

the chicken-house. The south-west block has been cleaned and painted, and the iron veranda taken away. Shrubs and undergrowth have been cleared so that turf and flowers now come up to the house walls.

TOWARDS THE SUNSHINE.



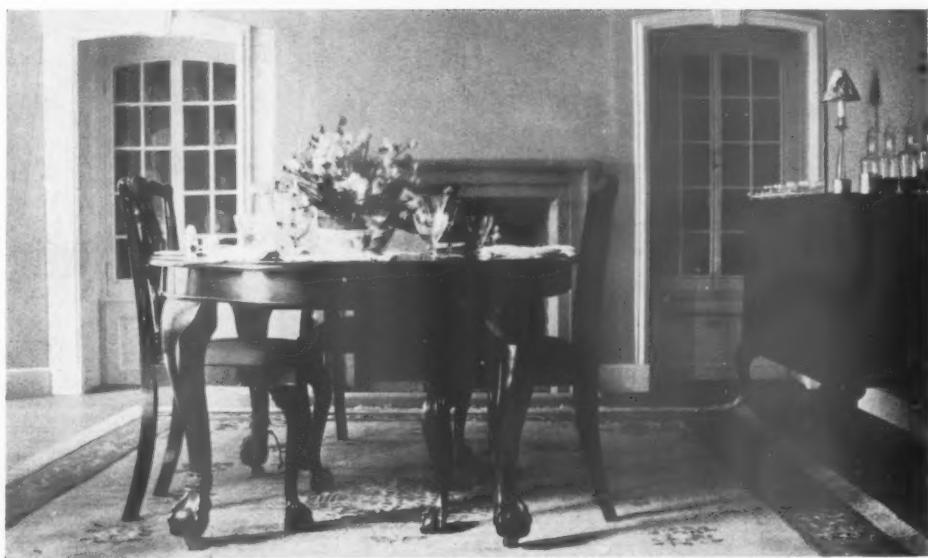
THE SOUTH-EAST FRONT AFTER ALTERATION.



THE GREAT ROOM.



THE OAK STAIRCASE.



THE DINING-ROOM.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

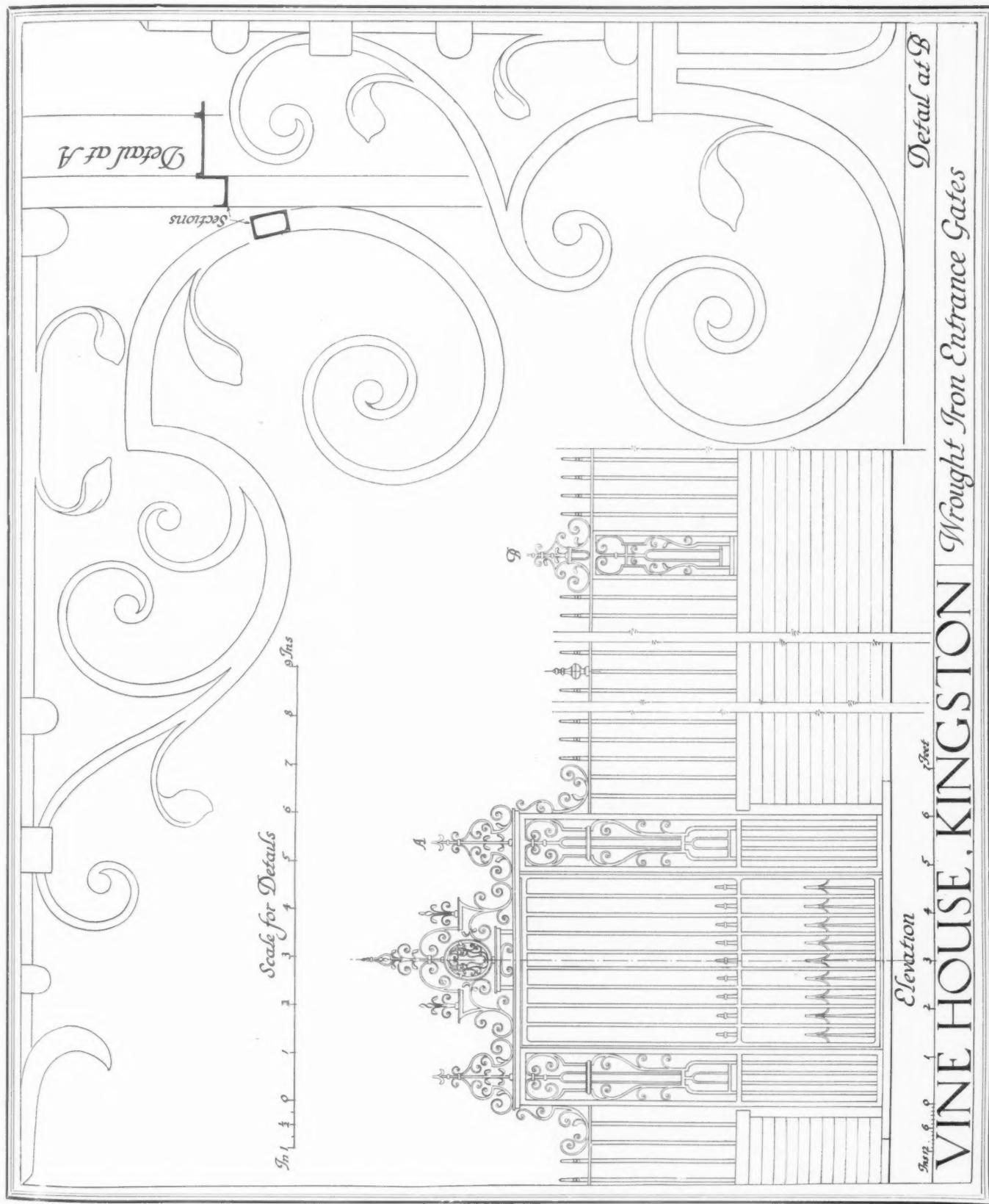
Vine House, Kingston.¹

By Tunstall Small & Christopher Woodbridge.

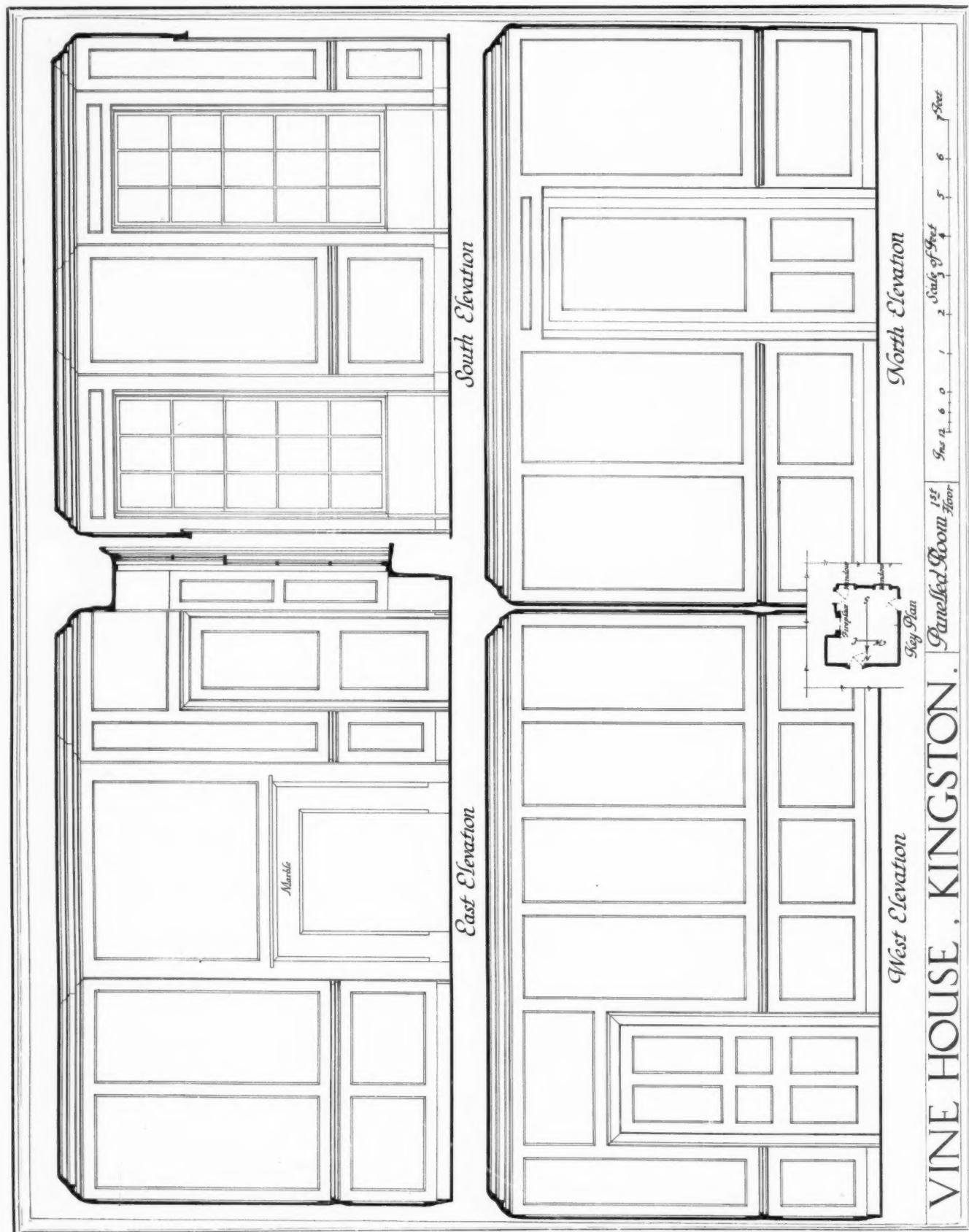


THE ENTRANCE GATEWAY.

¹ Exterior views of this house, with measured drawings, were published in the November issue of *THE ARCHITECTURAL REVIEW*.

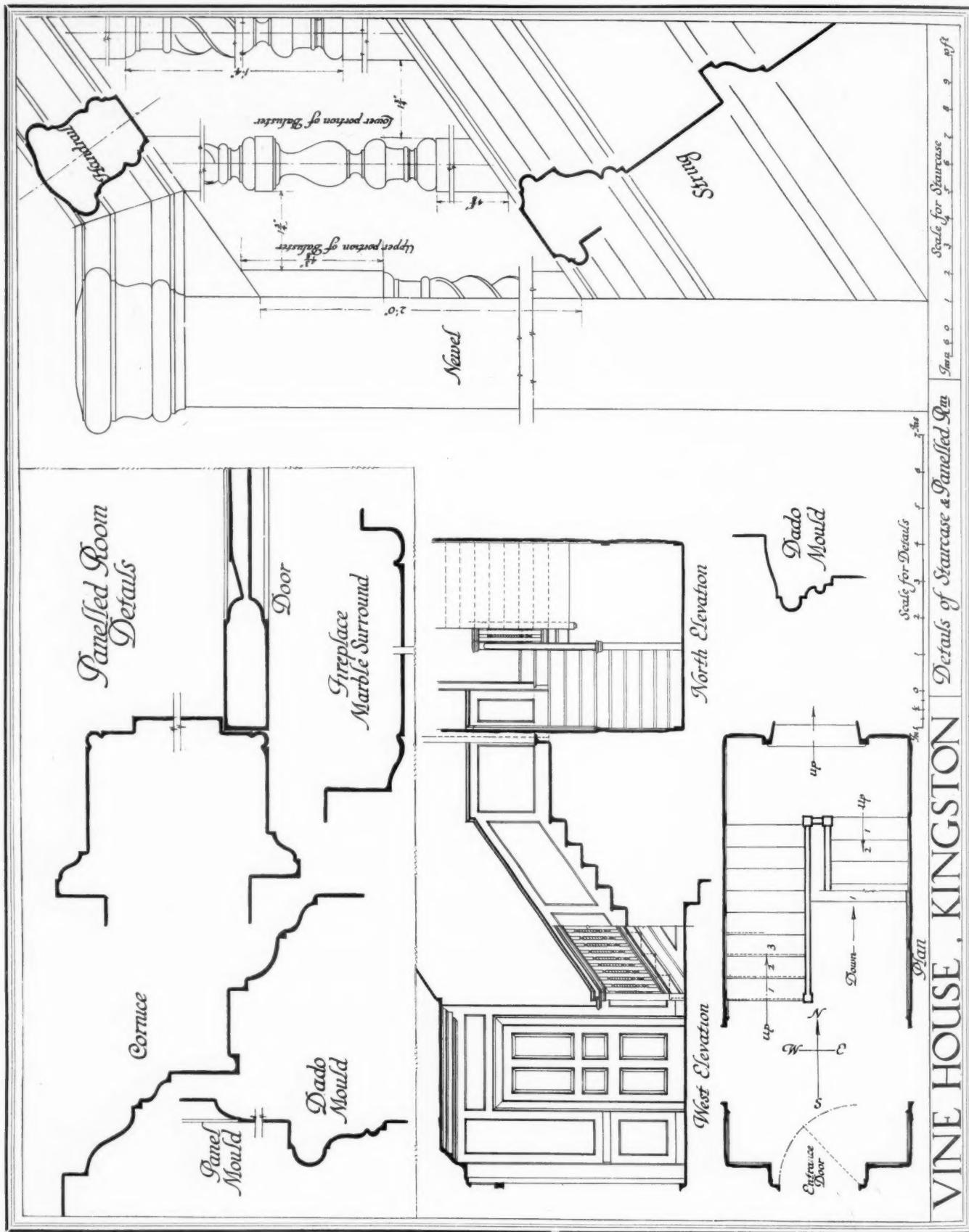


A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.





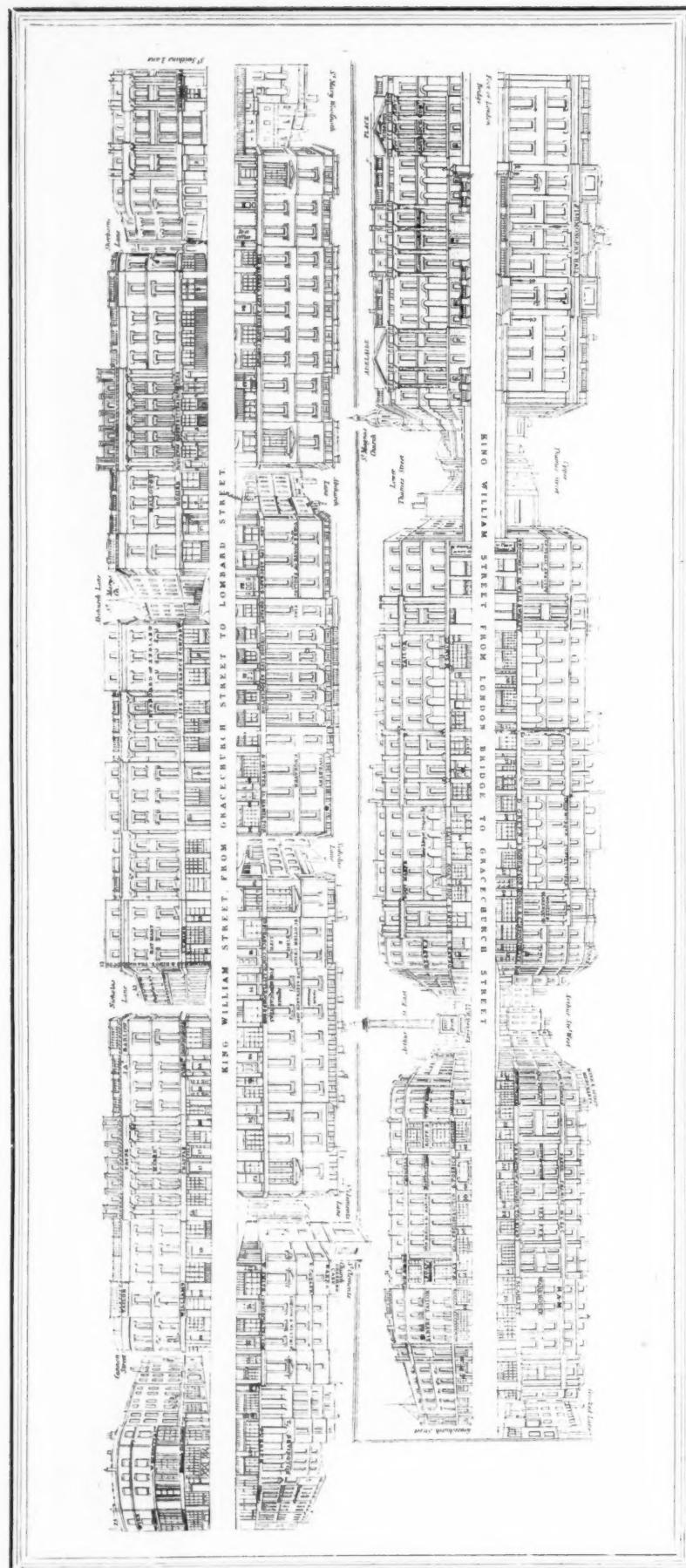
THE PANELLED ROOM ON THE FIRST FLOOR.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



THE STAIRCASE.



KING WILLIAM STREET.

No. 1 in Tallis's "London Street Views." Published about 1839.

"London Bridge was commenced in 1825," says Tallis, "and completed in 1831, at the expense of the city and is one of the most notable bridges in the world. It is com-

composed of five arches, and built of granite. It was opened with great splendour by King William the Fourth, accompanied by Queen Adelaide, and many of the members of the

royal family, August 1st, 1831. "The first mention of a bridge from London to Southwark is made in the laws of Ethelred, which fix certain tolls upon ships for defraying the expense of its erection.

This bridge, constructed of wood, was destroyed during an invasion by the Danes, under King Olaf. He fastened his ships to it, which, with the force of the tide dragging the supports away, caused it to fall into the river. Another was erected in 1742, was

and Peter, a Priest of St. Mary's Colechurch, in the Poultry, was employed to design

and superintend the work. It was commenced in the year 1176, but so tardy were the workmen, that its erection occupied the space of 33 years, during which time the architect died. He was buried in a cleft within the centre pier of the bridge over

which a chapel, dedicated to St. Thomas à Becket, was afterwards built, and upon removing the foundations in 1831 the bones of old Peter were found. . . . In that

The church of St. Mary Overy's taking fire, communicated to the dwellings, mostly composed of wood, upon the bridge; a concourse of people assembled, and by a singular

rebuilt, but in the great conflagration of 1666 two-thirds of the buildings was once more destroyed by that devouring element."

and much surpass most of the halls belonging to the city companies. It is built upon a bold, simple and very chaste plan, and agrees well with the equally admirable new London

Bridge, at the end of which it is so advantageously placed. . . .
" King William Street—This street forms a new opening from the foot of New London Bridge to the Bank of England and the eastern end of the Poultry . . . King William Street

consists entirely of large houses, appropriated to Insurance Company's or shops; it will rival any of the new improvements in London for its great architectural beauty.

The Monument is a noble nuted column of the Doric order, begun 1071, finished 1077, repaired 1786, 202 feet in altitude, situated in a small square on the eastern side of Fish Street Hill and Arthur Street East. It was designed by Sir-Christopher Wren, and erected in

commemoration of the Great Fire of London, September 2nd, 1666, whose ravages commenced near the place where it stands. . . . About the year 1830 fears were entertained by the members of the Royal Society of Antiquaries residing in its vicinity, occasioned by the members of the Royal Society of Antiquaries

parties residing in its vicinity, occasioned by the members of the royal society disconcerning to make use of it for astronomical experiments, on account of its vibrations being too great for the nicety required in their observations. A surveyor was in consequence employed

by the City authorities, to inspect and report upon the stability of the building. He found that a lodgement of water had been made in a critical part of it, which was fast eating away the stonework. He was accordingly ordered to make a passage for the water, but he objected, saying so necessary a precaution could not have been omitted by so able an architect, and in the event he proved right, for after considerable search the drain was found consisting

Tallis's *London Street Views.*

XXXII—King William Street.



NEW LONDON BRIDGE.

THIS was the first of the elevations issued by Tallis, and it appeared in 1838. Its general appearance is similar in practically all respects, except one, to those that followed. The one difference is that here the numbers of the shops and houses are placed on their doors, whereas in the remainder they appear, much more clearly, above each place indicated. Beginning at St. Swithin's Lane the thoroughfare extends to the foot of London Bridge; to follow it, it is necessary to commence at the right-hand corner of the top set of elevations, and then, in order to keep on the west side before crossing the road, to reverse the plan and again proceed from the right hand of what will now be the top row.

King William Street is a relatively modern thoroughfare, dating, indeed, but from the earlier years of the last century, as the architectural features of its buildings will indicate. Passing Sherborne, or as Stow calls it, Share-borne or South-borne, Lane, we come to the elaborate façade of the premises occupied by Ridgeway, Sidney & Co., tea importers, two doors from which is Abchurch Lane, in which the church of St. Mary, which was designed by Wren and ornamented by Grinling Gibbons and Thornhill, can be seen. At the north corner of the lane is the Standard of England Life Assurance offices, which reminds one that this then new street was largely affected by insurance offices. By the way, too, it will be noticed that the alinement and architecture of the buildings, from St. Swithin's Lane to Cannon Street, are on a symmetrical plan, Nos. 16 and 17 being similar in character to Nos. 4 and 5, and so on. Nicholas Lane, which we have just passed, takes its name from the church of St. Nicholas Acon, which was destroyed in the Great Fire and not rebuilt; and Cannon Street, to which we now come, was known originally as Candlewick Street. It was only in 1853-4 that it was widened and made the important thoroughfare it now is.

Reversing the plan we find ourselves at Crooked Lane, "so called," Stow writes, "of the crooked windings thereof." In 1303 it is found referred to as Venella Torta, but as La Crokedale seven years later. Farther on is Arthur Street West, which took its name from the Christian one of the Duke of Wellington. As we proceed we come to Upper Thames Street, running at a lower level, and gained by steps whose opening is shown under the corner house; and at its farther side, to Fishmongers' Hall. This semi-classical building had only been erected from the designs of Henry Roberts in 1831-3. It occupies a site near the earlier hall built, after the Great Fire, by Edward Jarman. The still earlier structure had once been the residence of Lord Fanhope, but had been from time to time altered and enlarged to suit the company's convenience. It was in Jarman's edifice that Hogarth places a scene (Plate 8) of his "Industry and Idleness" series.

We can conveniently retrace our steps by crossing the road and thus finding ourselves at Adelaide Place, whose houses here shown have all recently disappeared in favour of the vast Adelaide House which has arisen on their site, and has, incidentally, practically blotted out the tower of St. Magnus from London Bridge. The church can be seen in Lower Thames Street (reached by steps under No. 38 King William Street); it was one of those destroyed in the Great Fire, and was rebuilt by Wren in 1676, although the tower and spire were not added till 1705. Miles Coverdale was once rector here, and in the fabric is a modern memorial tablet to him.

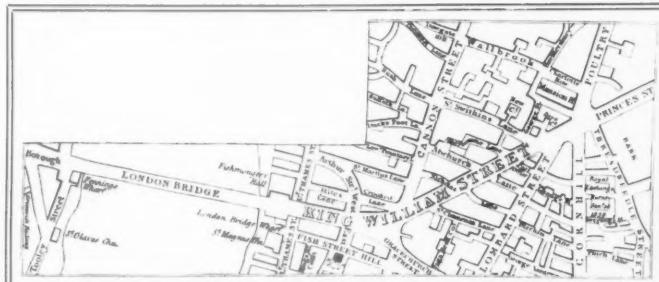
The block of buildings intervening between Lower Thames Street and Arthur Street East does not call for any special notice; but in the latter thoroughfare we see the Monument erected to commemorate the Great Fire, and designed by Wren, the relief on the base being carved by Caius Gabriel Cibber. The structure took six years to set up, and was completed, at a cost of nearly £14,000, in 1677. Tallis, as we see, is careful to indicate that its height is 202 feet; and it may be added that it stands close to the house, in Pudding Lane, where the fire originated. The Roman Catholics were credited with being the authors of that catastrophe, and the inscription on the pediment states as much, a fact which drew from Pope (himself of that form of religion) the two lines:

Where London's column, pointing at the skies,
Like a tall bully, lifts the head and lies.

At the end of this section of the thoroughfare we see Gracechurch Street branching off, and we have again to reverse the plan in order to continue along King William Street until we come to St. Clement's Lane, between Nos. 72 and 73, with the church from which it takes its name. In this lane the bank of which Rogers, the poet, was a partner had its offices at No. 29. The church was another of those rebuilt by Wren, in this case in 1686. It is said that the parishioners were so pleased with the great architect's work that, in addition to his fees, they made him a present of a hogshead of wine, which then cost £4 2s. Pearson was once rector here, and here preached his famous sermons on "The Creed."

Passing Nicholas Lane, whose continuation across the street we have already seen, we come to the noticeable façade of the London Life Association's premises (No. 81) (there is another insurance office next door at No. 82), and then to the continuation, also from the opposite side of the thoroughfare, of Abchurch Lane, out of which runs the little Nicholas Passage, which Tallis has been at pains to indicate. Beyond this, the larger and central portion of the next block is occupied by the Minerva Life Assurance Company's headquarters, and at the end we catch a glimpse of the east end of St. Mary Woolnoth, at the corner of Lombard Street, which Hawksmoor designed in 1716. To-day, the Bank Station of the City and South London Railway is situated below the fabric.

E. BERESFORD CHANCELLOR.



A PLAN OF KING WILLIAM STREET.

Exhibitions.

THE GOUPIL GALLERY SALON, 5 Regent Street, Waterloo Place, S.W.—The Autumn Salon, held at the Goupil Gallery, contained nearly 500 works, and the exhibitors numbered 261. So it will not be possible to notice the exhibits individually, and as the average merit was a high one, nothing stood out pre-eminently.

One was a little disappointed that there were so few works from France, these being usually a feature of this exhibition: most of those shown were merely average examples by artists whose reputations were made many years ago. There was a very early Sisley, and a Lebourg, and some small Le Sidaners. Among the moderns were unimportant examples of Vlaminck, Asselin, and Lebasque.

On the whole the exhibition this year was conservative in character; or is it that many artists have receded from modernity? British artists have, with few exceptions, never really been modern, and when they have, it has been more in appearance than actuality. The Englishman is inclined, after a preliminary adventure into modernity, to go back to work done somewhat after the fashion of the Norwich school, adding something of the freedom he has gained from the experience.

This is not meant to be a reflection upon British artists; it is in their character to demand craftsmanship of a high order, and they do not care for things that appear to them to be ragged or lacking in hard work. A great deal of the British work can always be admired and enjoyed for its craftsmanship, and certainly the standard of art in England has improved immensely during the last ten years or so, the average being now so high that exceptional examples are less conspicuous.

There was a large variety of styles in this show, every possible school being represented in some degree, which was probably the idea at the back of the exhibition.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS, 5a Pall Mall East, S.W.—The winter exhibition of this society was pleasantly soothing in its old-world atmosphere of ivy-covered cottages, castles, and spacious parks. No competitive feeling stirs in these scenes; no art interest disturbs the calm evenings at the cottage doors or the languishers on the gates.

There are no growing-pains apparent in these works, but I would be the last to deny the faithful industry put into them; they are beautifully worked-out. The exact quality of discolouration produced by centuries of wind and rain upon the cottage walls has been most carefully observed and appreciated; one could in fancy rub the fingers over the flaking plaster. Wonderful!

Having paid our tribute to these works, let us turn to others which will be more nearly what we are looking for. I think we can pass by Mr. Rushbury's drawings, for we are already familiar with his brilliant powers as a draughtsman, and as his works this year are very similar to those seen in other years, there is nothing to add to the appreciations already bestowed.

I have on another occasion spoken of the clean, aloof, and spiritual qualities of Mr. Charles Gere's works. These qualities are present in his "The Fountain at Luz" (134), and "Early Morning by a Lake" (166). In the former there is great beauty in the quiet, clean colour; it is logically spaced and designed, making a perfectly balanced little picture. The latter is composed of white bullocks placed in front of a blue sheet of water; the bullocks make an interesting break against the blue lake, and are drawn in a large and comprehensive manner, more for the sake of their shapes than for any reason of the fact that they are bullocks; thus it is the pattern that they make which first strikes the observer.

Mr. S. Curnew Vosper also shows some attractive works. His "The Church in the Wood" (117) is a little painting done in a minutely stippled manner, yet the effect is simple and broad in its definition of forms.

In addition to Mr. R. Anning Bell, who always has something to say expressive of individual feeling, Mr. Cayley Robinson, Mr. David Muirhead, Mr. Francis Dodd, and Mr. A. S. Hatrick are also represented in the exhibition.

THE ROYAL INSTITUTE OF OIL PAINTERS, 195 Piccadilly, W.—There are many pictures here which will please those who care for Christmas annual supplements. One had hoped that this kind of thing was past and done with, and in consequence one found it rather distressing to see such a large and flourishing crop.

The kind of work which the patrons of the R.O.I. admire must keep them in a compartment of their own: I mean that those who care for the representative work to be found here are not likely to develop into supporters of art as "we moderns" see it; at least, a complete change of front would be necessary to do that.

However, approximations towards this rather biased point of view were to be seen here, although they looked rather forlorn and put out of countenance by their surroundings.

Decidedly the most dignified and intelligently painted picture in the exhibition was Mr. Osmund Pitman's "Head of Loch Lomond: Evening" (248). This picture, which has something of the poise of a D. Y. Cameron, is blocked in in simple masses, and is direct and fresh in treatment.

Other paintings worth looking at were Mr. Stephani Fisher's "Head of Girl" (382), a good, straightforward piece of work; Mr. Stephen Spurrier's "Tom Wodge" (44), a freely executed painter-like portrait of a boy; "High Street, Dedham" (174), by Mr. John Simmons, painted capably in the English traditional manner; "Other People's Windows" (366), by Miss Edith Hughes, a row of houses through the windows of which can be seen the various happenings in the rooms; "Snow at Montreuil" (332), by Mr. W. Crampton Core, and "Old London Houses" (342), by Mrs. Clare B. Lancaster. Mr. Revel's picture, "Noon" (93), might quite as appropriately have been called "Midnight."

ROOMS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 Conduit Street, W.—Miss Mary Adshead's mural paintings for the complete decoration of a dining-room for Professor C. H. Reilly, were of unusual interest. These paintings are carried out with the understanding of the requirements of decoration: that is to say, the artist keeps her works well within defined planes, and her colour restricted to a definite key. She draws well in a Slade School kind of way, and has some of the mannerisms associated with the students of that school, with a little bit of Botticelli added.

The landscapes are obviously of the tropics, but the "unities" have not been very well kept in regard to the various scenes enacted there. The elephant, the hunter, the tiger, and the monkey are all in keeping; the Botticelli-like figures and some other details are not.

When Nicholas Nickleby asked Mr. Curdle—who had counseled strict observance of the unities in the drama—what he considered the unities to be, Mr. Curdle told him.

"The unities, sir," he said, "are a completeness, a kind of universal dovetailedness with regard to place and time—a sort of general oneness, if I may be allowed to use so strong an expression."

THE GIEVES GALLERY, 22 Old Bond Street, W.—In this gallery there was an exhibition of the works of Mr. Gausden. On the whole this artist has improved since his last exhibition, but his approach to Nature is still somewhat hard and mechanical.

He is not yet able to clearly express himself by the impressions he receives from Nature; just at present he is too nearly representational to be free, and yet not enough to satisfy the criticism which always results from direct comparisons.

Some of his pencil drawings show more feeling; they are done sensitively, and the slight touches of colour just sufficiently enhance their attraction.

THE ALPINE CLUB GALLERY, Mill Street, W.—Because Mr. H. H. Newton is not affected with "isms" of any sort, this exhibition of his, held at the above gallery, was one of the most restful I have visited.

One feels that because he loves Nature he desires to paint, and that his idea is to get something of this love into his work so that all may share it.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
DECEMBER
1926

What the Building Said.

VII.—In Hyde Park.

By A. Trystan Edwards.

THE sun was shining and the Albert Memorial glittered in the sun. The marble, the mosaics, the gilt, all combined to give the effect of a certain opulent splendour. "Good morning, Albert Memorial," I said, "I have never seen you looking so resplendent. What a pleasure and pride it must be to you after all these years to retain your pristine freshness and beauty."

"Oh! please don't pay me compliments," replied the Albert Memorial, "because I cannot help feeling that they are insincere. You are only saying these things in order to be polite. I know perfectly well that many people laugh at me and affirm that only the uneducated can admire me, yet there is one particular in which I may claim to be superior to my critics. I, at least, can define the exact nature of the maladies from which I suffer, whilst not one of my detractors, as far as I am aware, has yet advanced a single intelligent reason why he should regard me with such an air of insolent superiority."

"Pray do not regard me among the number of your detractors," I said. "If, however, in a mood of self criticism you desire to analyse what you yourself conceive to be defects in your constitution I shall, of course, listen to you most respectfully, but I cannot promise to uphold you in this self-depreciation."

"Well, in the first place," proceeded the Albert Memorial, "my outline is perfectly atrocious."

"Surely not," I said.

"Oh, yes, yes, I tell you it is; it is no use you trying to flatter me," replied the Albert Memorial. "Can't you see that my steeple is utterly shapeless? You look at it from a little distance away, and it seems to be covered with meaningless encrustations, with the result that the steeple looks almost as if it were made of cork or the bark of a tree, so careless and jagged is its profile. It is only when you come close up to it that you realize that these rough edges which at first offended you are nothing less than statues which, though laboriously executed, altogether fail at that height to have any value whatsoever as sculpture. This is not architecture but bric-à-brac."

"But I can assure you," I said, "that it is very much admired."

"Well, it ought not to be," retorted the Albert Memorial rather testily. "And please allow me to point out to you that not only is the steeple itself devoid of definition but it grows out of the substructure in a slovenly manner, just sliding into the planes of the roof without any ceremony whatsoever. This roof is formally complete without the steeple which is imposed upon it as if it were an afterthought. And then, what annoys me more than anything else in the world are my four baby steeples. Here again my creators have bungled badly, for these architectural ornaments, although at first sight they seem to have some formal relation to the groups of pillars at each corner beneath them, are associated with this columnar base far too loosely, because

between these little steeples and the columns there is interposed the roof, and this roof utterly ignores their existence. Pick the steeples off, and the roof reveals not a scar, which shows that these steeples resemble the central one in that they have no organic relation to the rest of my design. Then look at my base."

"No, no!" I protested, "you are altogether too modest. I really cannot allow you to continue in this strain. After all, although the tendency to self-depreciation is an amiable trait it may be carried too far."

"But I simply must tell you about my base," pleaded the Albert Memorial, "and I implore you not to interrupt me any more. I feel that I have a legitimate grievance against my creators in that they have set me so uncomfortably upon my feet. Here I am in Kensington Gardens, and perhaps destined to remain here until the crack of doom, and yet it was not considered necessary to arrange that my four feet should rest upon the ground with any show of dignity and comfort. Was it right, I ask you, that the long sculptural frieze which surrounds my base should pay so little regard to the four clusters of columns immediately above them? Obviously the pedestal, instead of disdainfully sweeping past the columns, as it now does, should have taken account of their position by displaying a projection or some other mark immediately beneath

them. As it is, I am just like a man who is made to feel an intruder when wearing his own boots. Oh! of course, of course, I know what you are going to say," the Albert Memorial hastened to add, seeing that I was on the point of expostulating again, "I have nothing at all against the frieze itself."

"I should think not, indeed," I said, quite delighted to find that the illustrious monument had at last found something in itself which it could contemplate with satisfaction. "I think your frieze is absolutely superb. Just think of the number of inquisitive mortals who have thronged around it in order to see inscribed the names of the great ones in literature, art, and science, and to find such excellent sculptural representations of these worthies."

"Yes," said the Albert Memorial, "and moreover, the figures in the groups at the corners above the frieze are by no means to be sniffed at. May I whisper in your ear?"

"Certainly," I said.

"These groups are so much better than anything our modern sculptors can do to-day. But before you go, do look at my dear little baby elephant on the south-east corner of my platform. Isn't it a skittish little thing? The children love it, especially the back view where it looks as if it were engaged in the happy pastime of 'Hunt the Slipper.' But what they don't like is that horrid old man who prevents them riding on its back themselves."

"I quite agree with you," I said; "the elephant is a charming little creature; but may I ask you one question? I have



"Well, in the first place," proceeded the Albert Memorial, "my outline is perfectly atrocious" . . . "Can't you see that my steeple is utterly shapeless? . . ."



" . . . do look at my dear little baby elephant. . . The children love it, especially the back view where it looks as if it were engaged in the happy pastime of 'Hunt the Slipper.' "

just been looking at your mosaics with great curiosity, and perhaps you can tell me—”

“ Exactly what is wrong with my mosaics,” said the Albert Memorial, entirely misinterpreting the intention of my query. “ Of course I can. In the first place—”

“ No, no,” I said, “ I simply will not have it. I cannot allow you to disparage yourself any more, and if that is your present mood I must leave you.”

So I hastened away. On coming across one of the park-keepers I said: “ Can you direct me to—?” But before I could finish my sentence there spread over his face a broad grin and he said: “ You cross the bridge, turn to the right by the Serpentine, and you will see some iron railings, and just behind them you will find her.”

“ Find whom ? ” I asked.

“ Why, Rima, of course. Are you not looking for Rima ? ”

“ Rima,” it was a magic word !

I walked along in the direction he indicated and in due course I arrived in front of the Bird Sanctuary, presided over by the celebrated lady. “ How do you do, Rima ? ” I said. “ Go away,” screamed Rima, “ you like the Albert Memorial, I can see it in your face.”

“ But how fiendishly clever of you,” I said, “ to have realized at once that I like the Albert Memorial. But may I ask why my opinions upon this particular subject should concern you ? ”

“ The reason is that I can always silence my critics by telling them that they belong to the misguided folk who like the Albert Memorial, and as I thought that you possibly might be hostile to me, I thought it best to get my blow in first.”

“ What, then, may I ask, is your precise objection to the admirers of the Albert Memorial ? ”

“ I wish you wouldn’t put me such *very* simple questions,” said Rima. “ I dislike these people because they worship the pretty-pretty, and one of my functions in life is to be a continual protest against the pretty-pretty.”

“ Oh, I see,” I replied. “ Rather than be mistaken for the pretty-pretty you have made yourself extremely ugly. But I suppose that, like certain religious enthusiasts, you make up for your aversion to beauty by being a perfect paragon of virtue. It is morality with a big M that you stand for; I can see that at a glance.”

“ Don’t you dare to confuse *me* with those people,” Rima replied with emphasis. “ I am something quite modern. And don’t imagine either that I am opposed to beauty and morality. What I represent is a *higher* beauty, a *higher* morality.” And here Rima gave a little chuckle, a short laugh in high falsetto, but she quickly put a check to her mirth. I must confess that I was somewhat alarmed at this symptom, but, as she immediately afterwards resumed the conversation quite normally, I did not let the incident create too great an impression upon me. I could not help noticing, however, a certain peculiarity about Rima, namely, that she had an abnormally small back to her head. But while these thoughts were flashing through my mind Rima



... and there remained Rima in an ecstasy of savage joy, and she laughed and laughed again . . . Rima had no back to her head, Rima was mad.

little sparrows, dear robin

And, indeed, they came along in large numbers and dipped their little beaks in the water and drank their fill, and then they flew twittering to Rima herself as if they wished to offer their personal thanks for the entertainment provided for them.

I was meditating upon this touching sight when my ears were rent by a loud peal of maniacal laughter. In a trice the birds had flown, and there remained Rima in an ecstasy of savage joy, and she laughed and laughed again. “ Ha, ha, ha,” she cried, “ isn’t that funny ? ”

“ What is the joke ? ” I ventured to ask.

“ Don’t you know ? ” shrieked Rima. “ *I have poisoned the water*,” and again she burst forth into wild hilarity. Rima had no back to her head, Rima was mad. But how awful ! Was it really possible that a statue could have poisoned the water, and that the little birds that had recently drank at



... the pattern of its body and claws seemed to resemble that peculiar W formation which characterizes the figure of Rima herself.

Rima’s invitation were, perhaps, at the present moment either already dead or suffering from agonies of intestinal constriction ? The idea seemed altogether too absurd. I walked along the pathway, having entirely rid my mind of the preposterous illusion

which for a time had taken hold of it. And then a few minutes afterwards my glance fell upon a small dark object lying on the grass by the side of the pathway. It was a dead bird. The poor thing was lying on its back and its little mouth was open as if it had imagined that by widening this orifice to its maximum extent the mortal ailment from which it suffered could have been dispelled. But what struck me as most remarkable about the bird was this—the pattern of its body and claws seemed to resemble that peculiar W formation which characterizes the figure of Rima herself. Just as I was pondering over the meaning of this horrible coincidence I was interrupted by a couple of farmers who, when their eyes alighted upon the dead bird, did not attempt to disguise their pleasure at the sight of it. “ Thank heaven for that,” one of them said to the other. “ This is one of the little beggars that eat up all our crops. These birds are nothing but pests. And what a beastly little thing it looks,” he added, prodding it with his stick.

“ Well done, Rima ! ” I said to myself.



... I arrived in front of the Bird Sanctuary, presided over by the celebrated lady. “ How do you do, Rima ? ” I said.

proceeded: “ Now, please move out of the way. I must get on with the work for which I’m paid. How can you expect the little dicky-birds to come to the Sanctuary when you are standing here ? ”

This seemed such an exceedingly reasonable request that I could not forbear to do as I was bidden, and I must say that at the contemplation of Rima’s fidelity to duty and tender solicitude for the welfare of the “ dicky-birds,” as she called them, my respect for her rapidly developed into affection. I felt, however, that I could not deny myself the pleasure of watching Rima perform the task allotted to her. Standing a little distance away I noticed that Rima was cooing softly to the birds, saying: “ Come along, my little dears, come along to your Rima. Come and drink in the nice pool. That’s right, dear redbreasts, come along.”

And, indeed, they came along in large numbers and dipped their little beaks in the water and drank their fill, and then they flew twittering to Rima herself as if they wished to offer their personal thanks for the entertainment provided for them. I was meditating upon this touching sight when my ears were rent by a loud peal of maniacal laughter. In a trice the birds had flown, and there remained Rima in an ecstasy of savage joy, and she laughed and laughed again. “ Ha, ha, ha,” she cried, “ isn’t that funny ? ”

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Modern Details.

Thurloe Lodge, London.

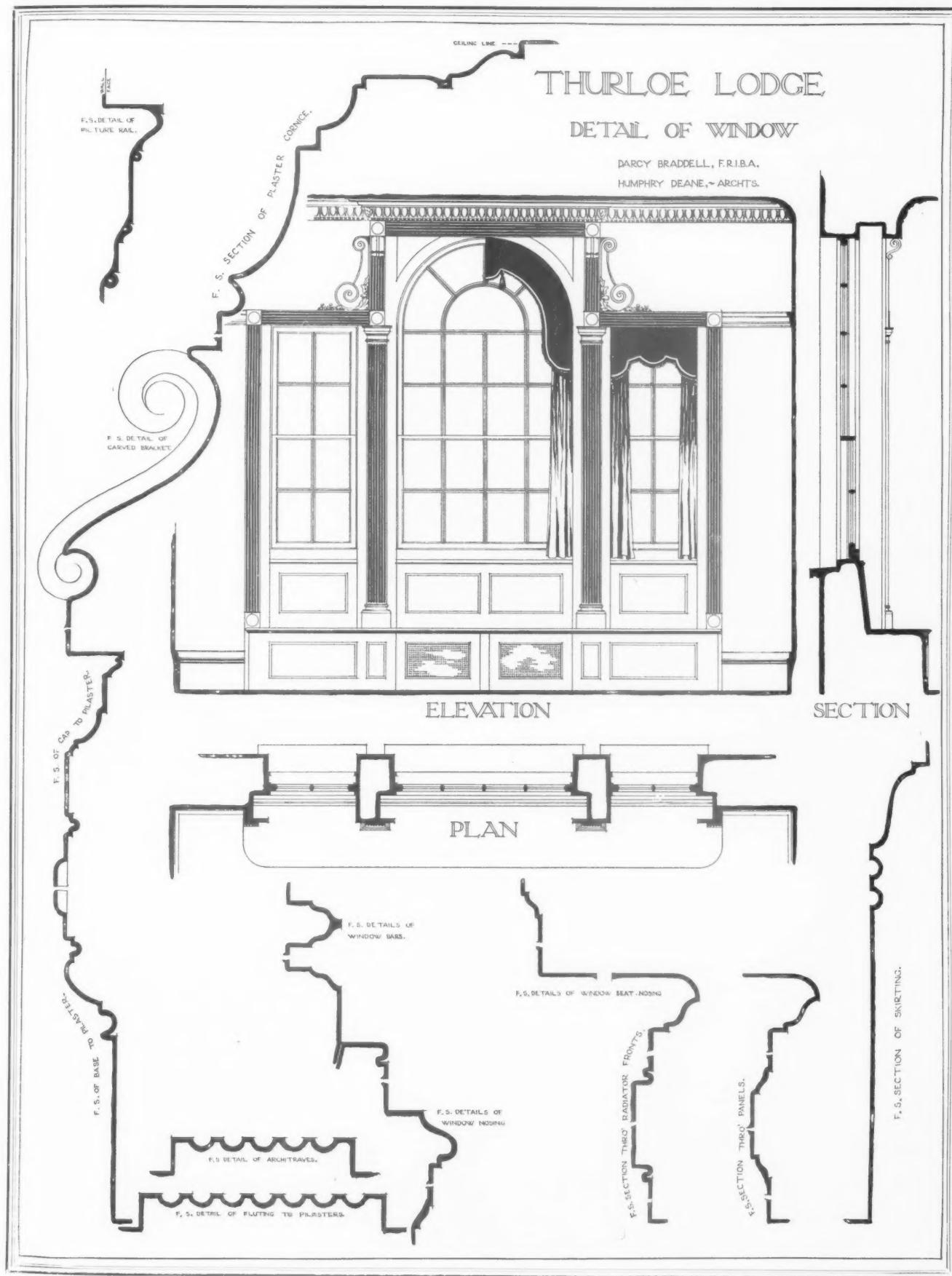
A Window in the Dining-Room.

From a Design by Darcy Braddell & Humphry Deane.



THE WINDOW.

The wood used was silver spruce, which was left the natural colour and wax-polished.



A WORKING DRAWING.
By Darcy Braddell and Humphry Deane.

English Furniture.

VI.—Chairs—II.

By John C. Rogers.

WE have seen in the work of some modern French craftsmen a bold and successful effort to disregard tradition, and to design all manner of furniture as if their country had no history and they themselves were of unknown nationality. The result is so startling that I, for one, often fail to grasp the purpose of a piece. I am rather puzzled about the construction in many cases, and frequently quite at a loss to comprehend the designer's motif. Those who feel similarly about design, who demand and welcome something fresh, yet do not wish to be rudely shocked, will, I think, regard with pleasure the present-day efforts of our own leading chair designers, from whose work this article is illustrated. We are here concerned with framed chairs, all of them exercises in mortise and tenon joinery, which, ever since chairs were framed at all, has remained the best and soundest method of forming the joints; yet the cheaper furniture trade of to-day adopts dowelling as a substitute not only for chairs but for tables, in the absurd effort to cut prices, which of course can only be done at the expense of quality. Now, quality varied quite a lot in the old work, but the craftsmen were never so foolish as to debase the essential factors of good construction. And for that reason many a plain old oak table or chair is still sound in limb after two or three centuries of hard usage, whereas many unhappy people newly furnished since the war already have had recourse to the repairer, and before many years will be obliged largely to refurnish if they have not already begun. But that all hinges on the true axiom to buy little but good rather than get a houseful of rubbish. However, it is no use blaming the trade; the public have the remedy in their own hands; it is simply



1. A BERGERE LOUNGE CHAIR IN OAK.
Designer: J. D. W. STARK. Craftsmen: STARK BROS.

ignorance that prevents them taking the wiser course. And it is fairly true to say that people will not choose sound, sensible furniture while they prefer to buy and live in nonsensical houses as large numbers are still doing; but the unmistakable signs of an improving public taste in architecture make one hopeful of a popular demand for good, honest, and simple modern furniture. Simple in design it must be of necessity; cost of skilled labour and good materials is very high, yet, as the examples here illustrated show, much interest can be got from a rectangular framework of uprights and rails, provided mass and proportion be nicely adjusted.

Figs. 7, 8, and 9 are chairs in beautifully marked walnut, by P. Waals. Nos. 7 and 9 show an armchair and single of a set; the front legs have a slight taper and are connected by plain stretchers to square back legs. The latter support long, tapering uprights, which frame at top into a serpentine cross rail in very pleasing manner; the double curve is repeated in two arched cross rails, which break the central splat into three parts; the edges are chamfered, some being gouge-cut also. The front legs carry up as arm supports tapered on the curve, and show the actual joint with the arm extremities. The seat is stuffed on a drop-in frame and covered in leather.

No. 8 has a similar underframe, and a back showing the same motif, but smaller in scale, so that twelve openings occur instead of six, with vertical sticks added on either side of the splat, and the top rail is framed into the sides of the uprights. Here the arm supports are more elaborate, being profile moulded at the seat and then curve backwards as they taper to circular section. The arms are of interesting pattern, with rounded ends



2. TWO CHAIRS IN OAK, TOP RAILS INLAID WITH EBONY.
Designer: E. P. HULLY. Craftsmen: THE BATH CABINET MAKERS.



3. AN ARM DINING CHAIR IN ENGLISH OAK.

Designer :
EDWARD BARNSLEY.

Craftsman :
C. BRAY.

4. AN ARMCHAIR IN OAK, WITH SPRING SEAT, COVERED IN HIDE.

Designer and Craftsman :
P. WAALS.



5. A SINGLE DINING CHAIR IN ENGLISH OAK.

Designer :
EDWARD BARNSLEY.

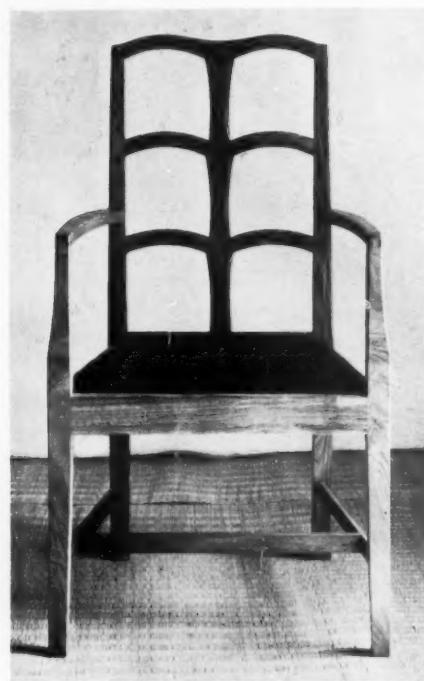
Craftsman :
C. BRAY.



6. AN ARM AND SINGLE MAHOGANY CHAIRS WITH LOOSE SEATS.

Designer : GORDON RUSSELL.

Craftsman : W. RUSSELL (THE RUSSELL WORKSHOPS).



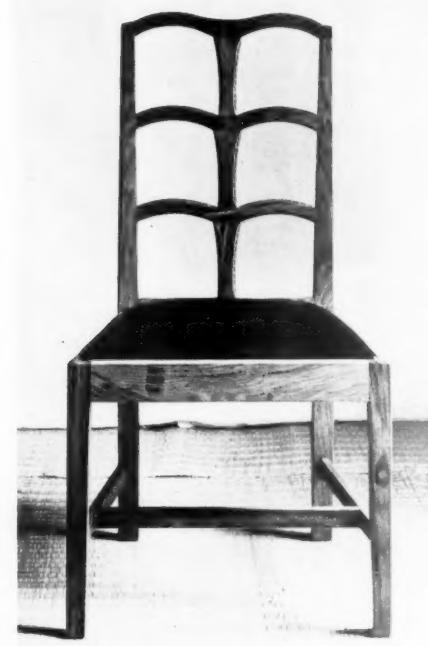
7. AN ARMCHAIR IN WALNUT.

Designer and Craftsman :
P. WAALS.



8. AN ARMCHAIR IN WALNUT.

Designer and Craftsman :
P. WAALS.



9. A SINGLE CHAIR IN WALNUT.

Designer and Craftsman :
P. WAALS.



10. AN ARM AND SINGLE CHAIRS IN CHESTNUT, WITH LOOSE SEATS IN TAPESTRY.

Designer : AMBROSE HEAL.

Craftsmen : HEAL'S.

CRAFTSMANSHIP.

overriding the supports. In some ways I think this chair is to be preferred to No. 7.

Fig. 13 shows two chairs designed by Gordon Russell, and made in walnut by T. Lees at Broadway. One recognises many features typical of the Russell manner, such as the front legs, octagonal in section, which we have already seen on cabinets, etc.; also the broad, flat chamfering which, I think, he does delightfully, and which is seen to fine advantage on the cross stretcher. The back is filled with three cross rails enclosing two rows of five bars, all of rectangular section, yet by means of clever chamfered cuts, appearing with pleasant curved profiles and rich variety in light and shade. The arm supports are very good, and the arms most comfortable, but the broad, square ends have a somewhat clumsy appearance.

Suggestive of a plain Sheraton type, yet bearing Russell characteristics, are the two chairs in Fig. 6. The severely square back has just sufficient detail in the moulded narrow bars and scoop chamfers in the spaces on the rails; the supports sweep back and pick up the arms in very graceful fashion, the latter bowed and dished for the elbow. The seats are upholstered on a drop-in frame.

Some excellent chairs by Edward Barasley of Petersfield are shown in Figs. 3, 5, and 11. They are slightly lighter in mass than the examples by Waals and Russell, and are rather simpler in treatment. In Figs. 3 and 5 we have an arm and single in which the motif of the back filling is a series of curved ladder rails worked convex on front face. The delicate arms harmonize delightfully, and altogether the lines of these chairs are quite beautiful. As before, the seats drop in. The arm and single in Fig. 11 again are very pleasing; here a lattice fills the back, which is formed by passing two slender uprights through the arched ladder rails. And again the arm supports are set back



11. TWO DINING CHAIRS IN ENGLISH WALNUT, WITH SEATS IN PIGSKIN.
Designer: EDWARD BARASLEY.

Craftsman: W. H. BERRY.



12. TWO CHAIRS IN OAK.
Finished a grey-weathered colour, with seats upholstered in light-brown hide.
Designer: C. A. RICHTER.

Craftsman: THE BATH CABINET MAKERS.



13. TWO CHAIRS IN ENGLISH WALNUT, WITH LOOSE SEATS.
Designer: GORDON RUSSELL.

Craftsman: T. LEES (THE RUSSELL WORKSHOPS).

English Furniture.

on the side rails of the seat to which they are secured. The plain, square, taper legs and simple stretchers are just good traditional work, which I think the English craftsmen show very sound judgment in retaining, instead of struggling for some weird and novel treatment.

In contrast to this delicate lattice back I give a pair of sturdy chairs in Fig. 10, made by Heal's, in which there is a much closer relation of solid to void. The severe lines are all most satisfactory, and in the single chair nothing disturbs this, but the arms and their supports are designed with too much curvature and would have been better done on the lines

of those in Fig. 11.

The Bath Cabinet Makers are producing some good modern chairs, and two examples of arms and singles are shown in Figs. 12 and 2, in the first of which the shaped apron below the top back rail is quite interesting. The arms have gone astray somewhat—and I think it a case of a perspective and angular view revealing masses not apparent on the elevations when the design was drawn out.

Fig. 2 has a very simple back treatment with three vertical slats rising off a shoe; the top rail is inlaid with ebony. The front legs are widely chamfered, as also are the stretchers; the latter are too highly placed however—that is, if they have any function as struts and ties; personally I always prefer a lower position, where they must certainly be more useful.

A good stuffed chair designed for a Council room, by P. Waals, is seen in Fig. 4. The frame is oak with stuffed-over seat and back panel covered in red hide; the piece possesses an air of quiet dignity that befits its purpose.

Fig. 1 shows a clever Bergère type of lounge chair, which is designed by Stark Brothers and which they make in oak and in mahogany. The sides and back are caned, and the seat has a stuffed and spring-fitted cushion. The lines of the chair are distinctly good and suggest rest and comfort.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

VIII.—More Carvings in Wood.



A pedestal carved in pine
for the exterior of
Tetton House, Somerset.

Architect :
H. S. GOODHART-RENDEL.
Designer and Craftsman :
ESMOND BURTON.



A panel carved in oak for the concert room of
the Trinity College of Music, London.

Architect : J. O. CHEADLE.
Designer and Craftsman : ESMOND BURTON.



An address casket in black
oak and ivory.

Designer and Craftsman :
RALPH HEDLEY.



A carved ebony head
for a ceremonial staff.

Designer and Craftsman :
RHODA NOTT.



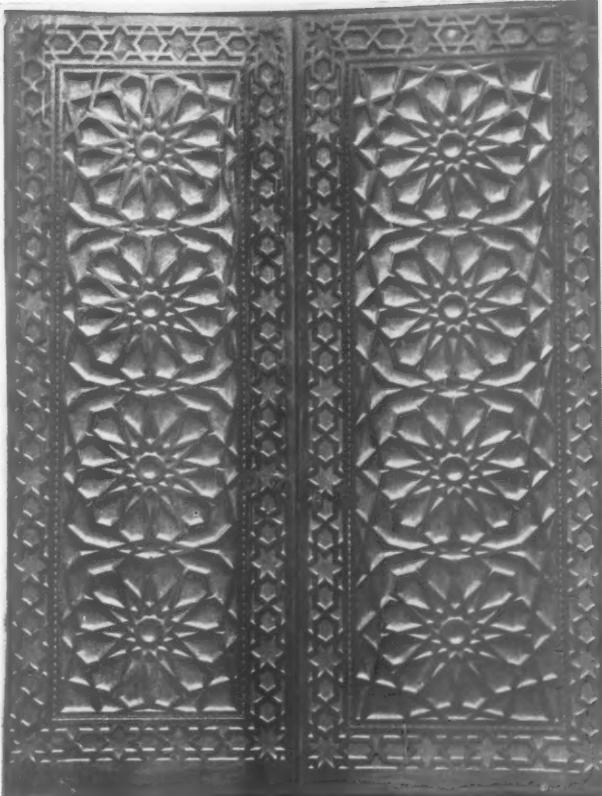
A casket, carved in oak and lined with cedar; to contain the Freedom of the City of Winchester presented to H.R.H. the Prince of Wales.

Architect :
W. CURTIS GREEN, A.R.A.
Designer and Craftsman :
JOSEPH ARMITAGE.



A casket, carved in oak; to contain the Freedom of Barnstaple presented to Professor Lethaby.

Designer :
J. H. RUDD.
Craftsman :
F. NEWCOMBE
(BARNSTAPLE CABINET CO.).



A pair of doors carved in teak, made for the entrance to the winter gardens at 8 Kensington Palace Gardens, London, the residence of H. Van Den Bergh.

Architect :
G. O. SCORER.
Craftsman :
A. T. BRADFORD.



"Saint George and the Dragon."

Two panels carved in French walnut for the organ screen in the music room at "Wernfawr," Harlech, North Wales.
Architect and Designer : GEORGE WALTON. *Craftsman :* EDMOND BURTON.



"Harry Lauder."



"The Lion" Couch.

Reproductions of two of the Tutankhamen ceremonial couches made for the British Empire Exhibition.



"The Hippo" Couch.

The couches are from 7 to 8 ft. long, and are carved in wood and heavily gilt.

Craftsman : W. AUMONIER.



A group, carved in boxwood, to be cast in silver for the handle of a silver dish.

Designer and Craftsman :
J. SANT.



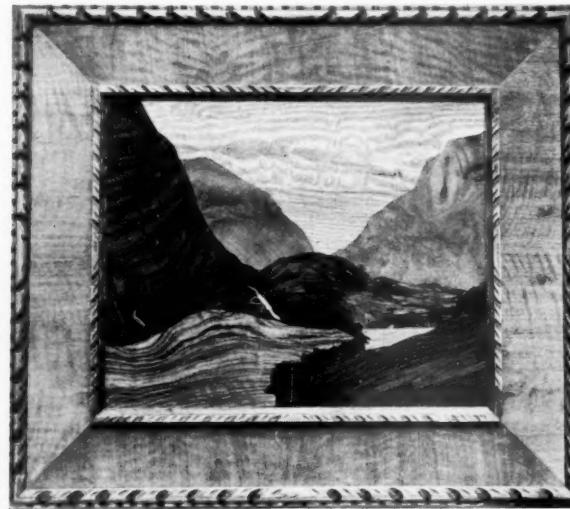
A life-size figure of woman and child, carved in solid mahogany and painted; for the Carnegie Infant Welfare Institute, Birmingham.

Designer and Craftsman : W. J. BLOYE.



A group of elephants, carved in boxwood, suitable for a handle.

Designer and Craftsman :
H. E. EDWARDS.



"Westmorland," an inlaid-wood panel in a carved-wood frame.

Designer and Craftsman :
A. J. ROWLEY.



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Recent Books.



THE TOWER AND MINT.

From "Original Views of London As It Is, by Thomas Shotter Boys, 1842."

Boys's Lithographs of London.

Original Views of London As It Is, by Thomas Shotter Boys, 1842. By E. BERESFORD CHANCELLOR, M.A., F.S.A. London: The Architectural Press. Price 30s. net.

The re-issue of a complete set of *Original Views of London As It Is* (1842), by Thomas Shotter Boys, is a welcome event, and Mr. Beresford Chancellor could seldom have had so congenial a task as that of editing this volume of famous drawings. Since their first publication, when they set the seal upon the reputation of the artist, the lithographs have not been reproduced in one volume, although they have, each of them, been used over and over again to illustrate books on London life and topography. Now they are, once more, brought together, and although some of the magic of these noble lithographs is lost in the reduction in size, and in the half-tone process, their essential beauty is well brought out, and their fine pictorial quality is vividly placed before us.

Boys was a superb architectural draughtsman; he was more than that, but his mastery in depicting buildings is the chief reason for the homage paid him by the architect. He invests architecture with just the degree of dignity which we most desire to give it, and his unerring sense of composition sets it—adroitly and happily placed in his picture—where every line tells to its utmost advantage. If this power were merely a trick of idealization, a cheap method of making buildings look "pretty," it would soon produce a reaction, but Boys's work is so truthful and exact that it sustains our interest and admiration. A born artist, he selects his point of view with infinite skill, but he does not invent, distort, or slur over any feature. Yet he certainly idealizes, and his secret lies in the clear, yet friendly, atmosphere which he infuses into every scene. There are days when architecture, especially street architecture, appears at its best, when the modelling of every cornice, the breaks and projections of surfaces, the shadows of openings and recesses, speak with real eloquence. They are days of which architects dream, they are really the only moments for which we design, and Boys, with his intuitive sympathy for our craft, seized the ideal presentation

and immortalized it. London knows these hours in which she vests herself in beauty more often than her detractors think; it may be she knew them more frequently a century ago, but certainly Thomas Shotter Boys had eyes to see and a hand cunning to portray the moment when she looked her best. Examine the foreshortening of Somerset House and of the shops before it, in No. 20, *The Strand*, or the equally rapid perspective to the left of No. 22, *St. Dunstan's, Fleet Street*, with the telling projection of the Mitre Tavern lamp, and see how much the artist has achieved in successful architectural expression.

The truthful and masterly delineation of all the conventions of the builder's art, and the happy creation of an ideal atmosphere for their display—these strike one as the chief achievements in Boys's drawings. But beyond this he had the power of absorbing the essential content of the scenes he set out to record. It may be true that he had a special genius for reproducing street scenes, and suggesting their particular character of busy industry, fashionable quality, or quiet seclusion, but in truth he seemed as much at ease in any other scene. Mr. Chancellor has some mild criticism for the river views, of which there are three, but the smooth waters of the Thames, with their miscellaneous burden, and the noble bridges spanning them, are set down with the real flavour of Thames-side scenery. The two drawings in St. James's Park and the view of London from Greenwich Park display no faltering; indeed, Nature's architecture receives as faithful and even as flattering a rendering as any of the artificial creations of men in the London streets. And the one interior that Boys allows us, the inside of the Guildhall, is a model for the draughtsman who would show a great hall in all its dignity and mystery, its ancient pride and present amplitude of state.

From the power of assimilation of the essence of whatever scene became the subject of his pencil, Boys no doubt drew the facility with which he furnished his drawings with all the various types of men and women, high and low, sober and gay (as the time and place should demand), vehicles, from coach to barrow, horses and dogs, and paraphernalia of every sort which enlivened or obstructed the streets of the time. Mr. Beresford Chancellor rightly emphasizes the value of all this recorded detail in giving



ST. DUNSTAN'S, FLEET STREET.

From "Original Views of London As It Is, by Thomas Shotter Boys, 1842."

us faithful testimony concerning many things which might otherwise be lost in time's obscurity. But there is a greater value in these drawings than in the mere record. From a the disconnected notes and memoranda among the pictorial remains of the past the historian puts together piece by piece, and painfully reconstructs the appearance of times that have gone. For his own period Boys has made this laborious task unnecessary, for he has given us not only the detail, but an actual vision of the whole. We live again in these familiar and yet unfamiliar places. We capture again the movement of the crowd, before the bicycle or motor-car changed us and the scene alike. We feel the atmosphere of a London clothed in classical dignity, undisturbed as yet by all the heartrending conflict of style and taste which the last hundred years have inflicted on us. We taste

again the affluence and tranquillity of days that knew not the rush and agitation of a machine-driven generation. No effort is needed to conjure up a time that might be deemed merely ridiculous—here in quiet tones and in exquisite portraiture it lies before us, to check our vanity and as a measure of our loss. The farther the years progress the greater the value we shall put upon these fine records of the early nineteenth century, and as long as there are men to cherish the memory of London's past, these beautiful representations of her famous places will be held in the highest esteem. Who knows but that some yet undreamed Renaissance of a beautiful city may be achieved from the contemplation of Boys's work by a future age attuned to fairer things?

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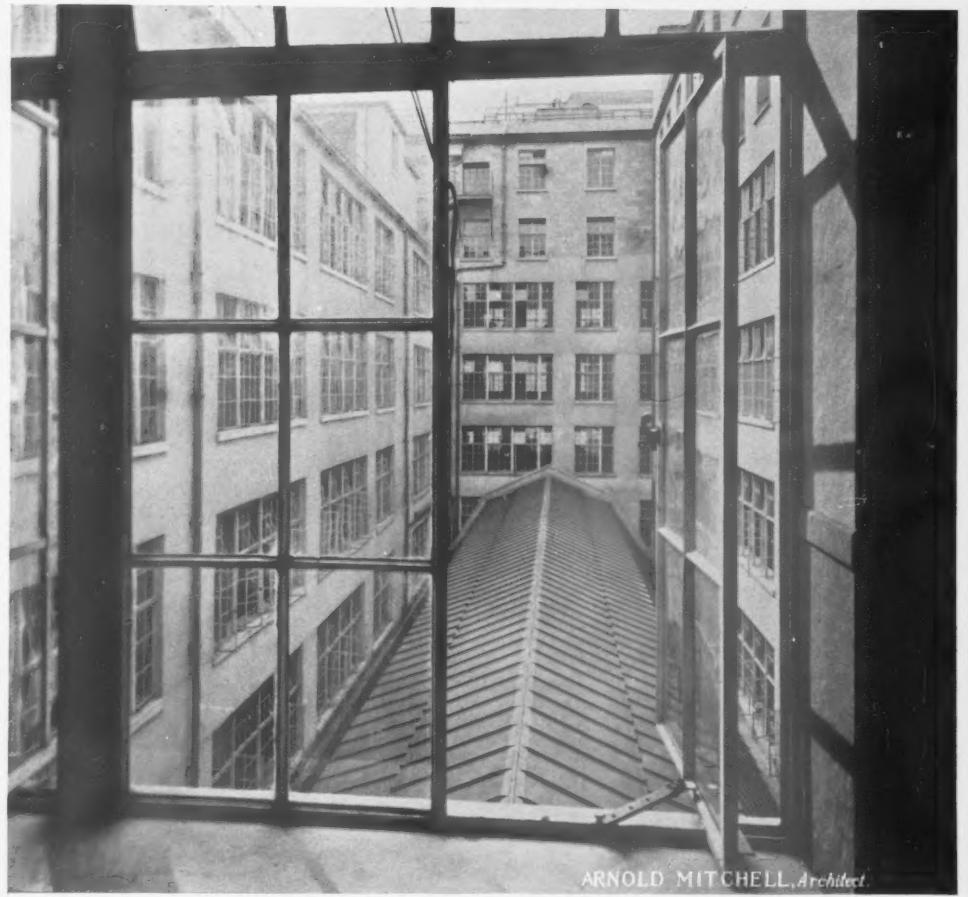
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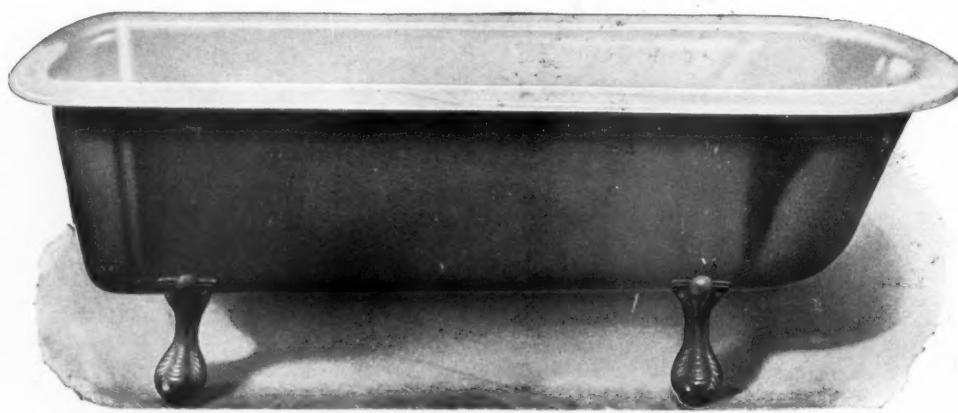
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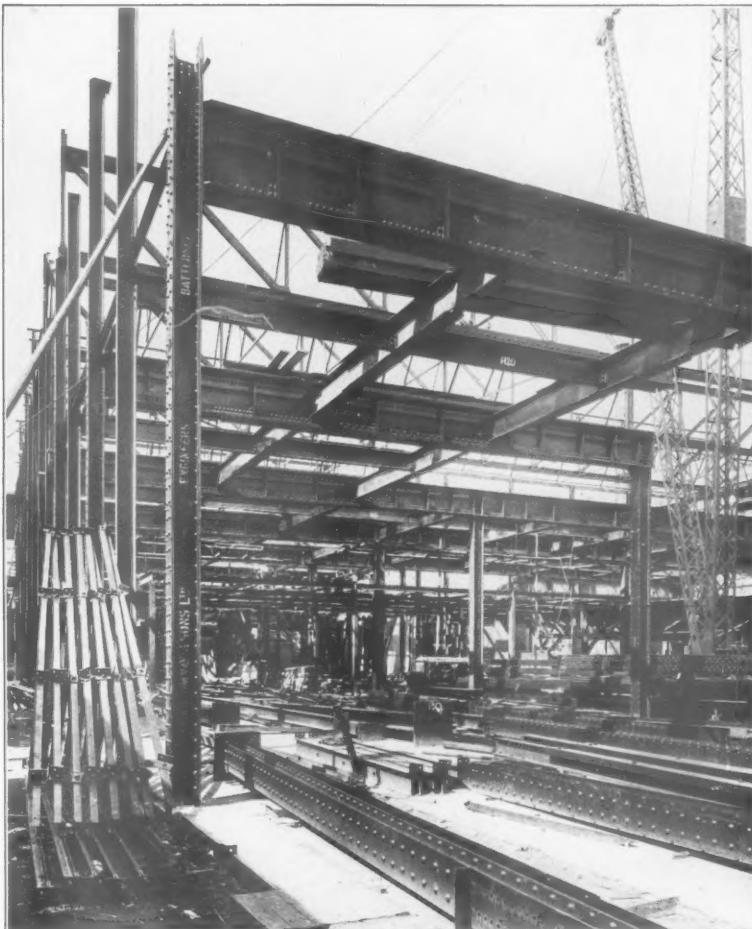
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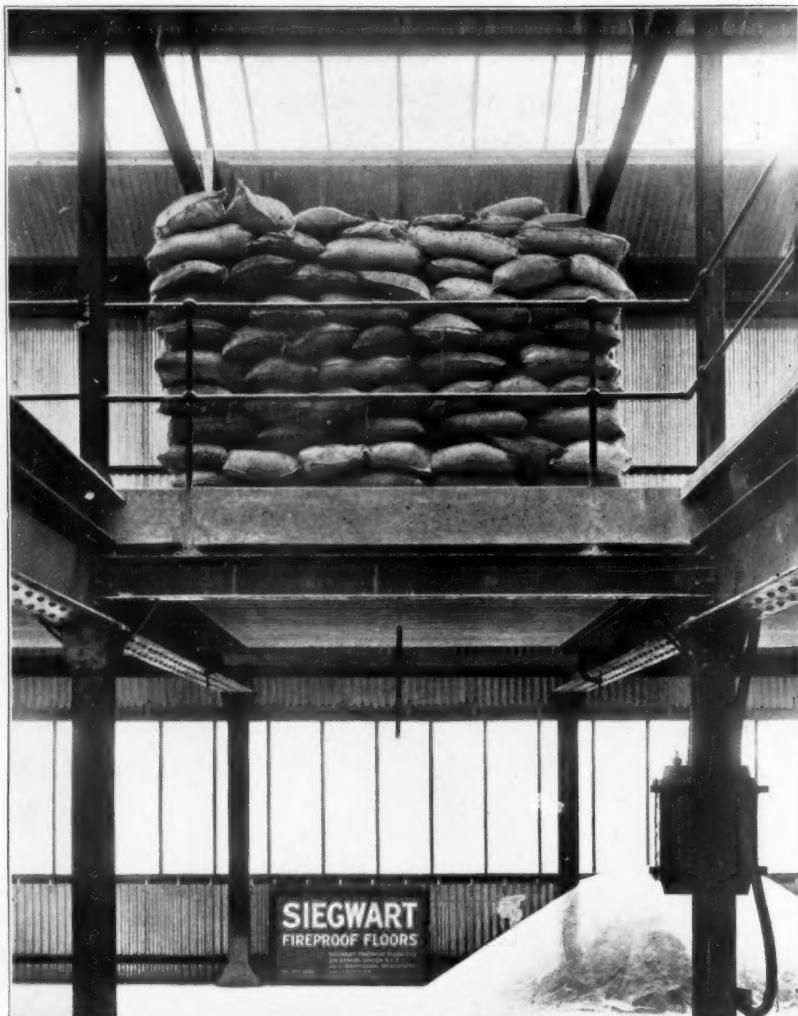
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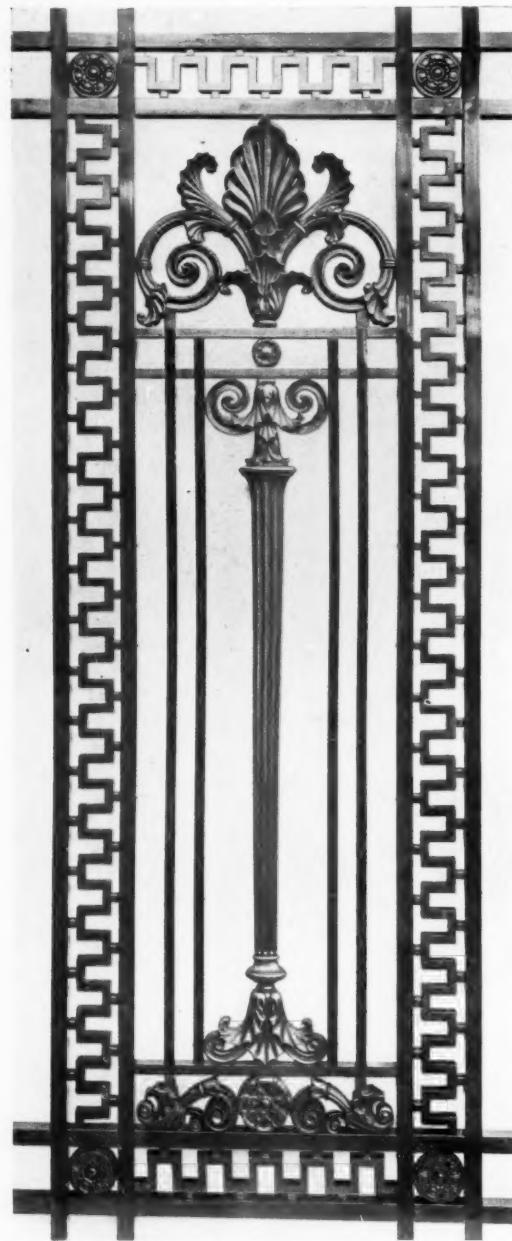
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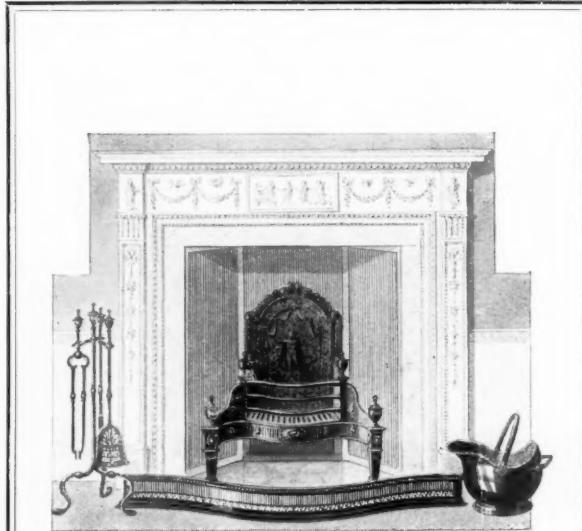
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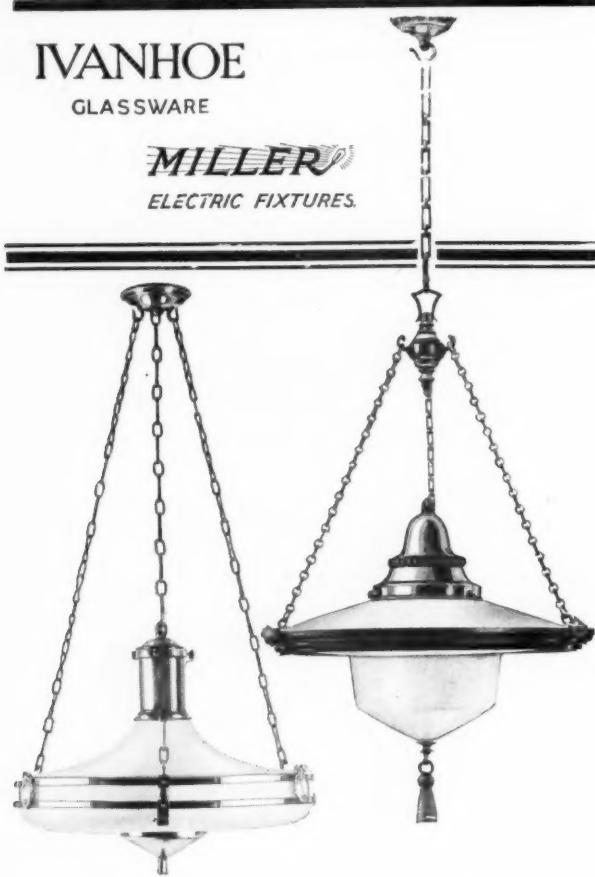
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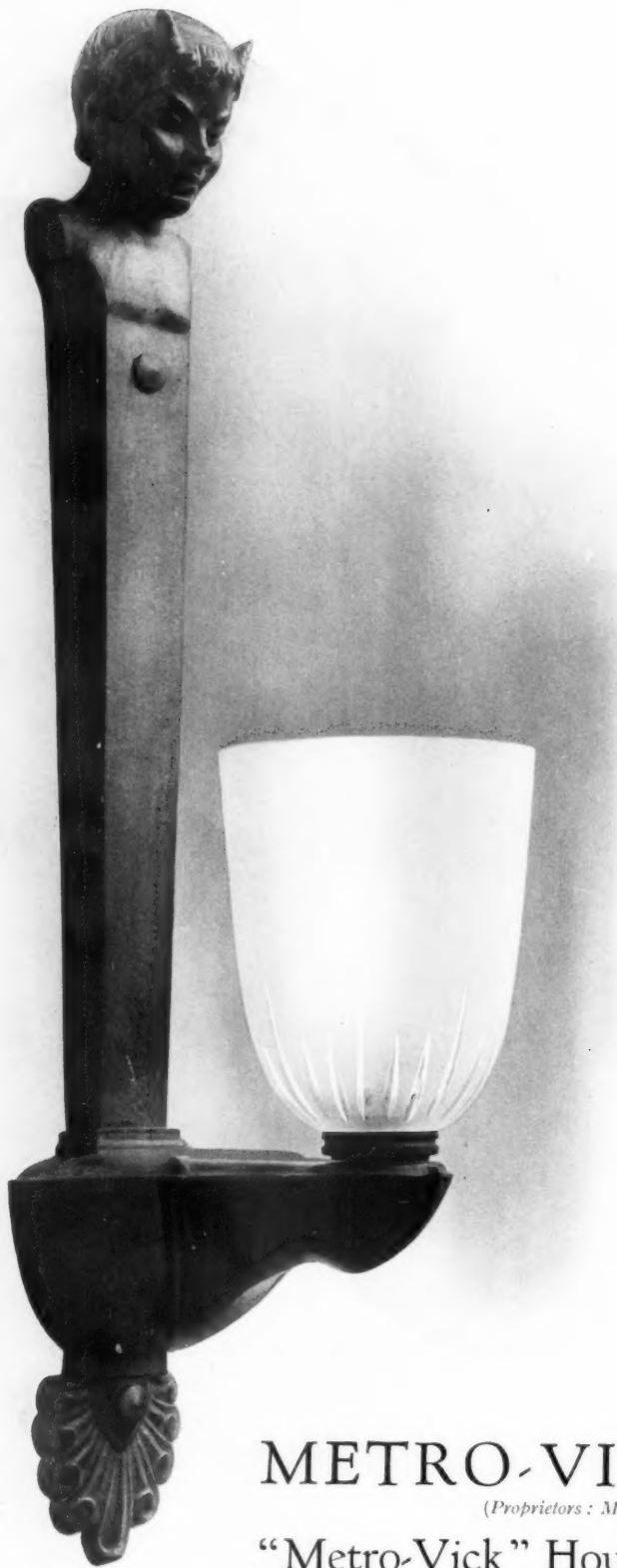
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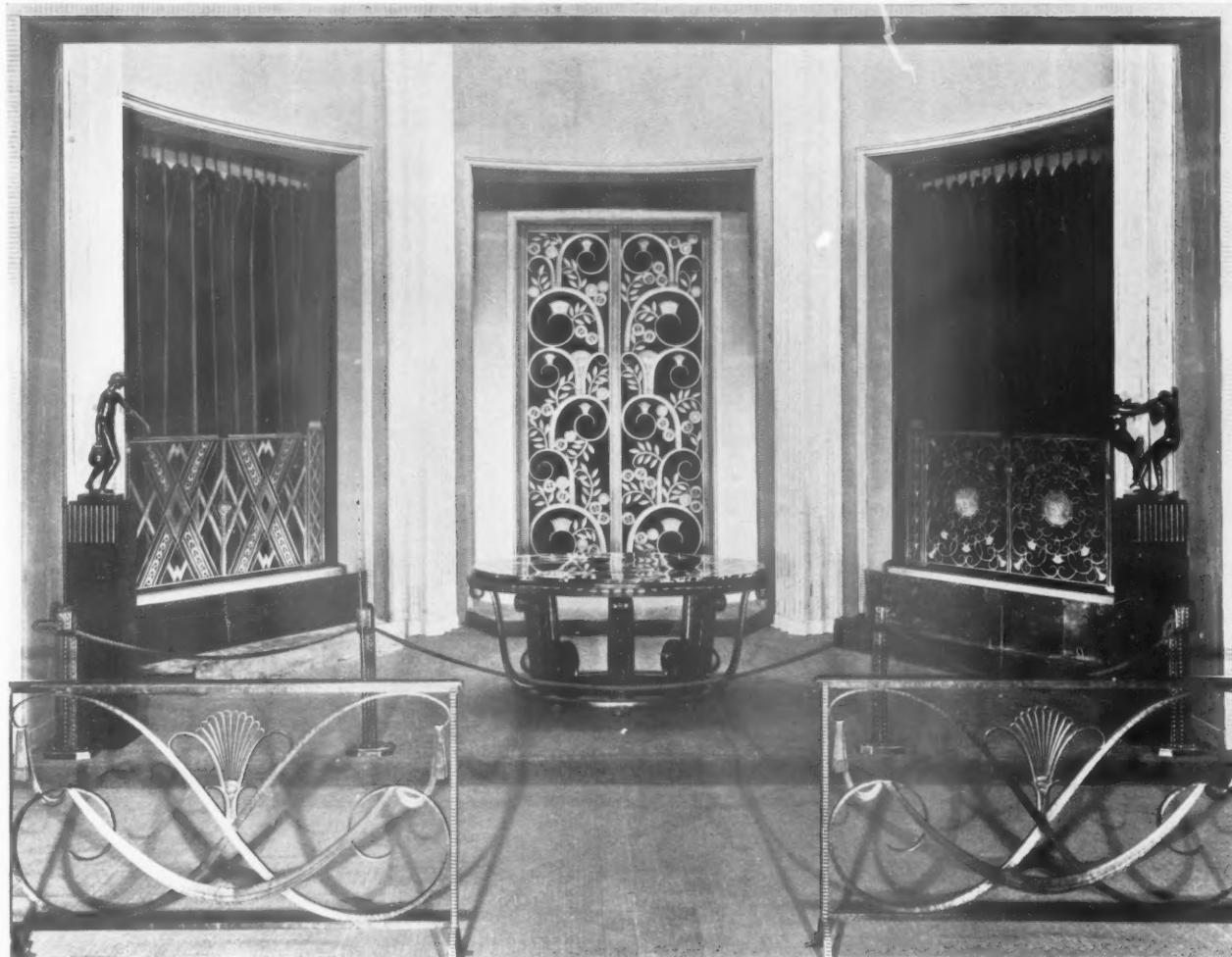
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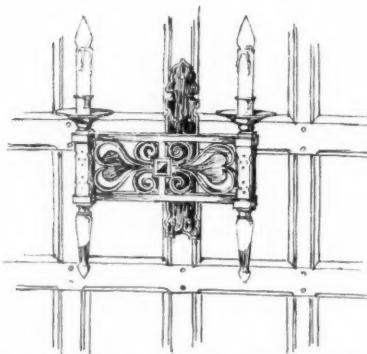
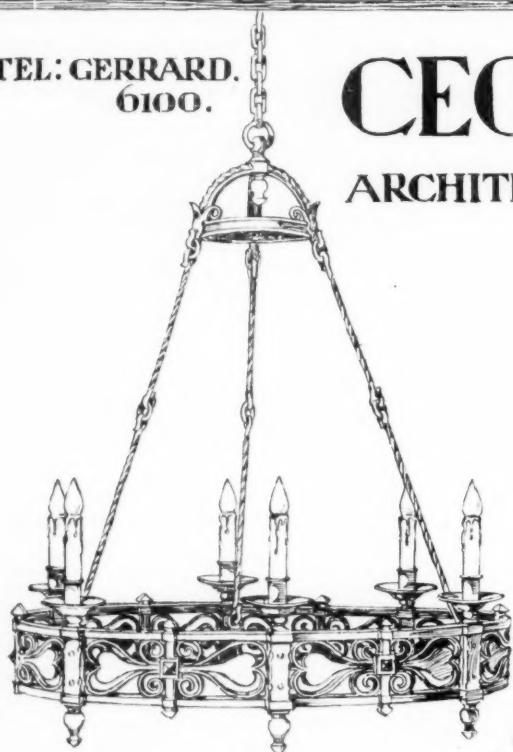
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The illustration speaks for itself, and we are looking forward to the time when English Banks will allow their Architects to embellish their offices with Bronze work of such quality and importance.

Good as the work illustrated is, there are some weak points in it. For example, the shields in the frieze over the main pilasters are out of scale and the main palmettes in the running enrichment would look much better pierced through. The outline of the solid ovals rather interrupts the movement aimed at in this design and detracts from the modelling.

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will illustrate in a subsequent notice, but we mention the fact now in connection with the above photograph to show that, high as the Metal work standard in America undoubtedly is, some of the leading firms in England have the men in the shops and in the studios able to compete, both as to workmanship and design, with the best America can produce.



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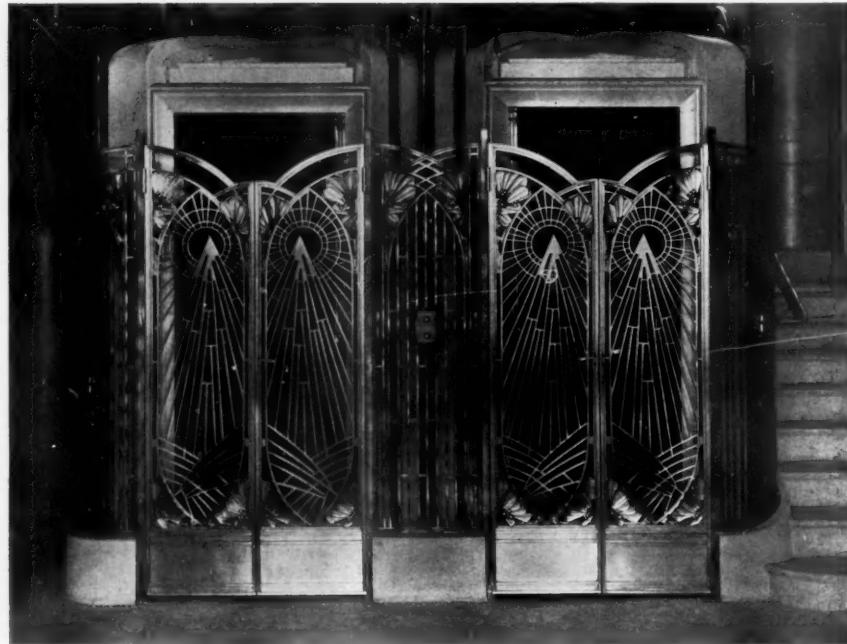
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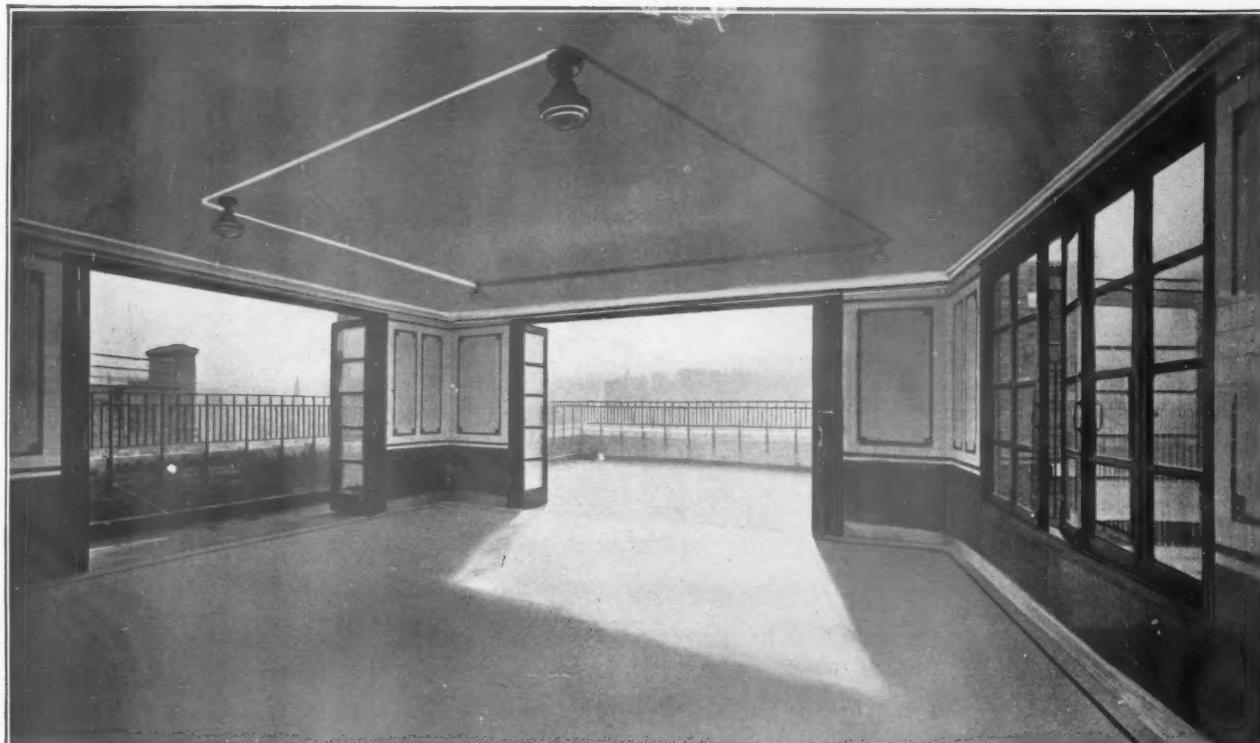
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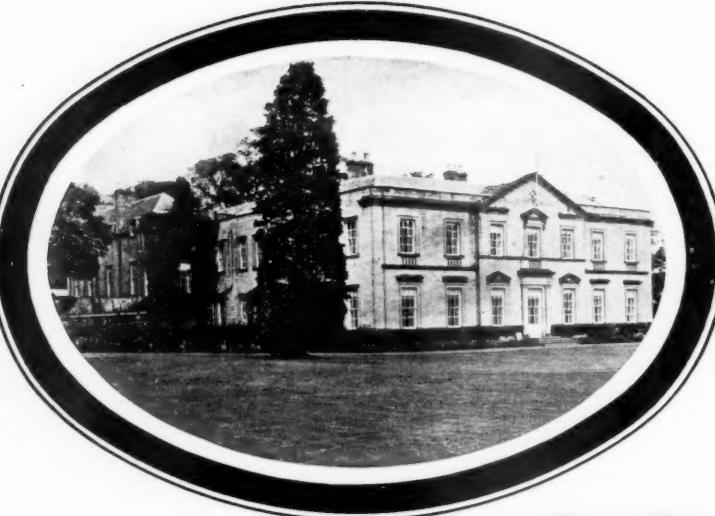
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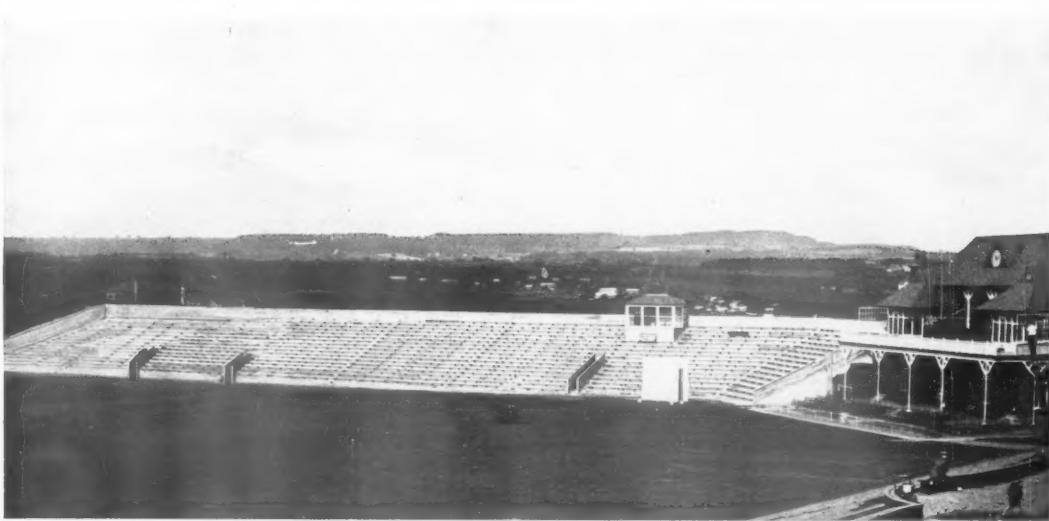
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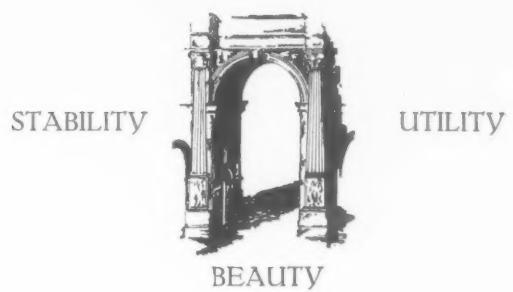
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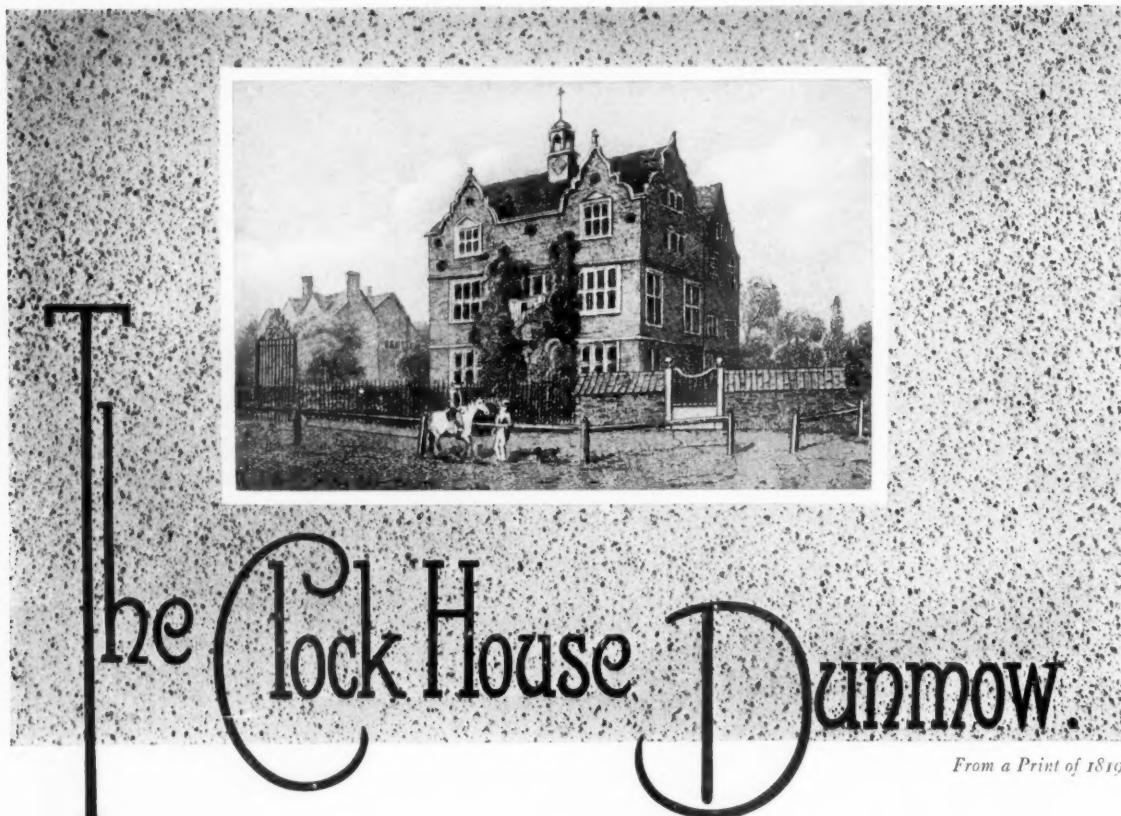


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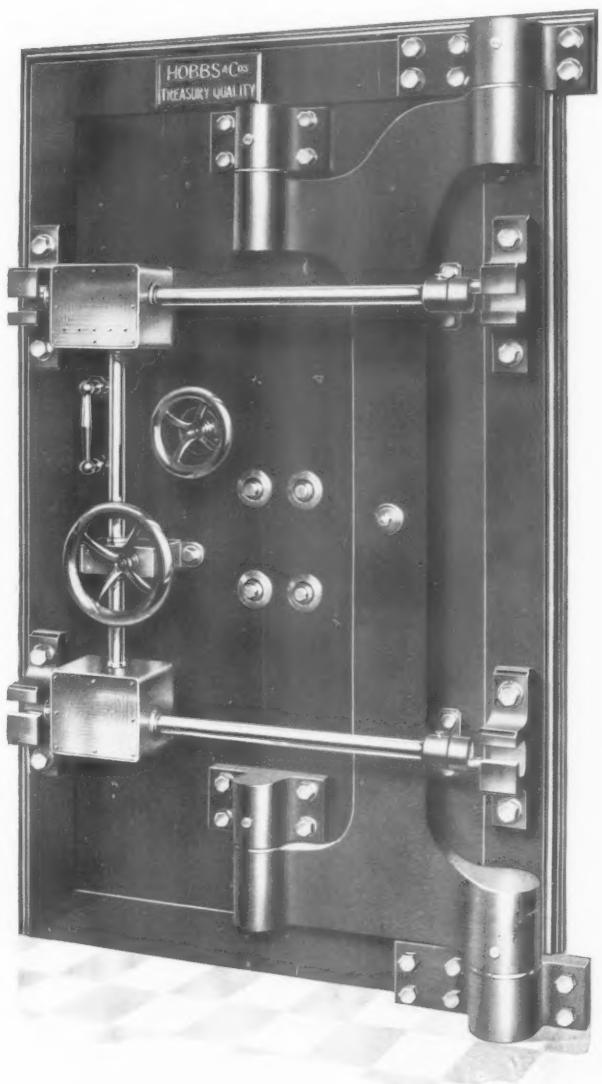
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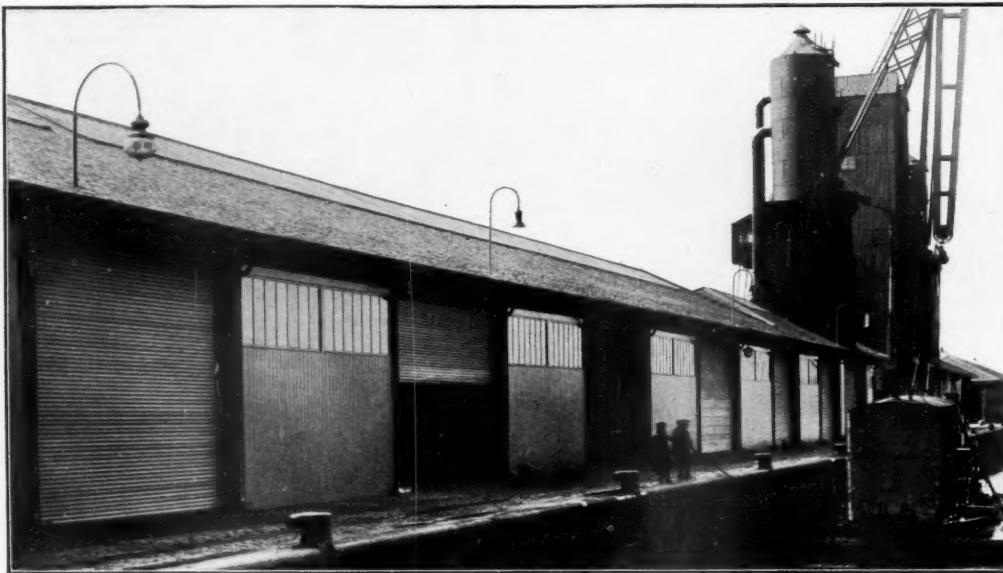
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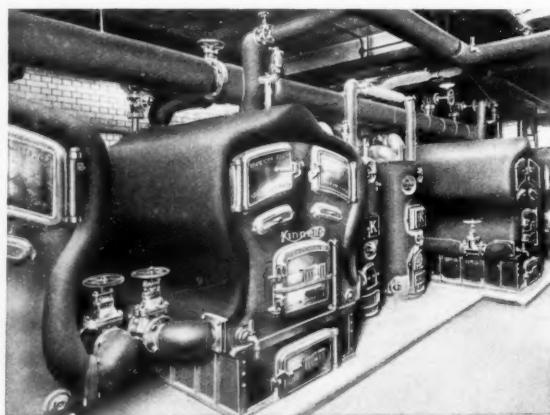


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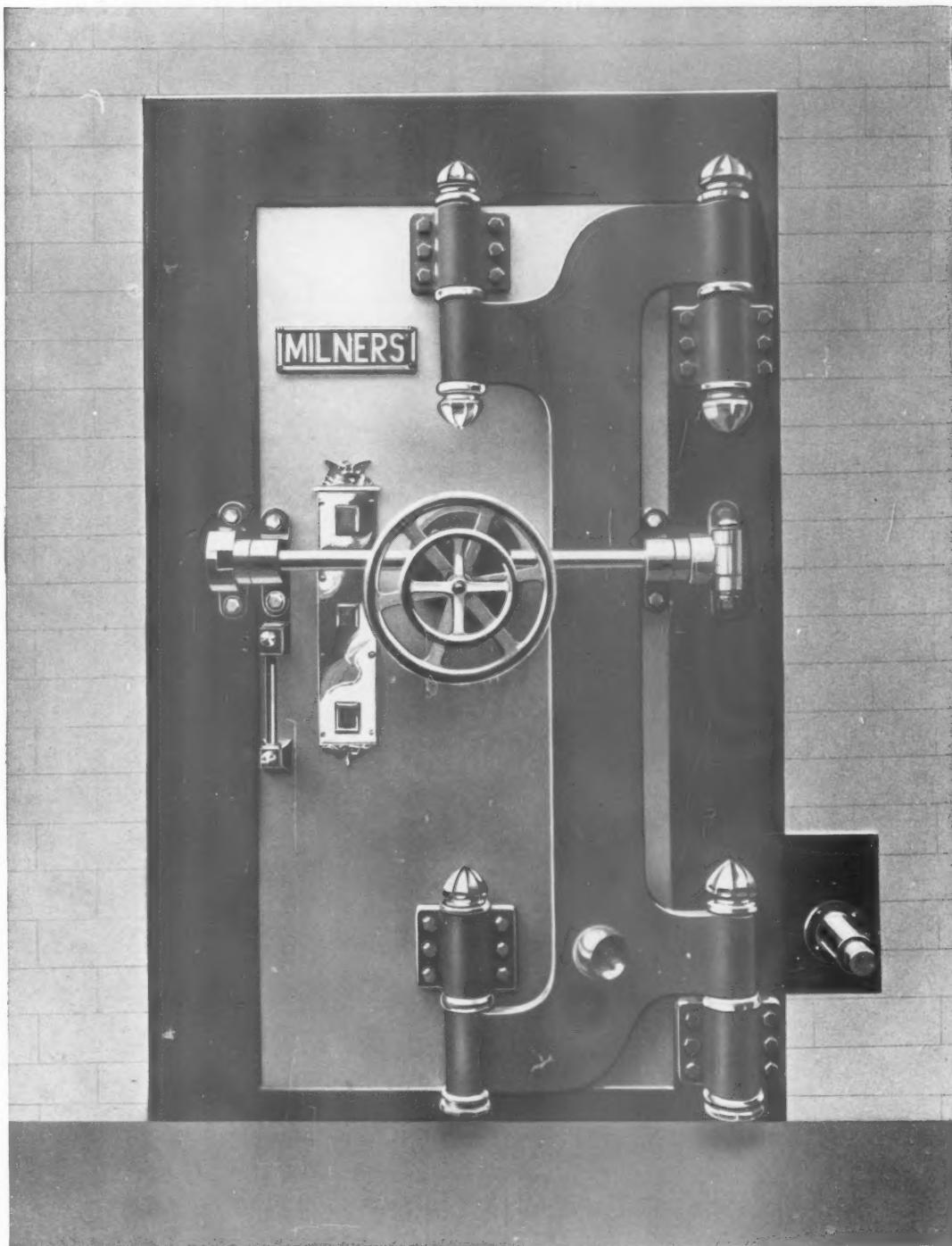
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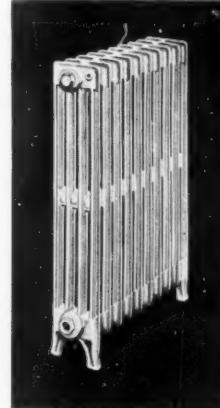
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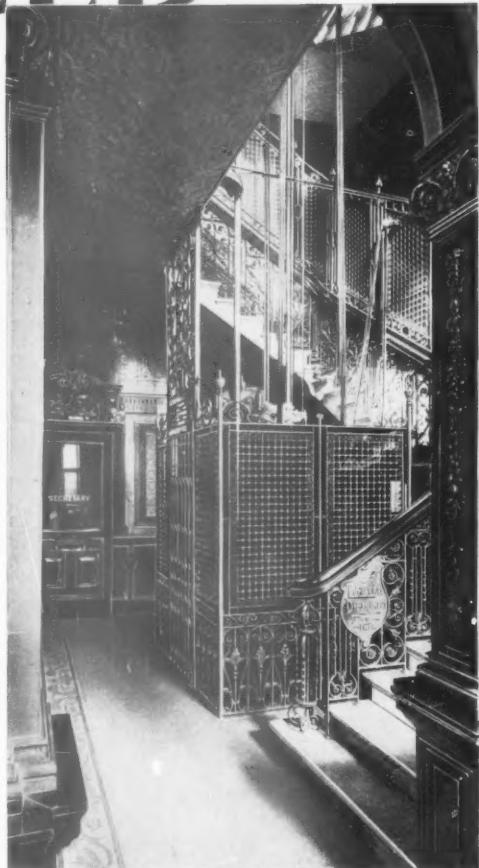
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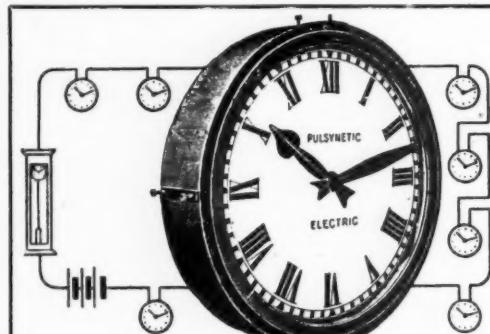
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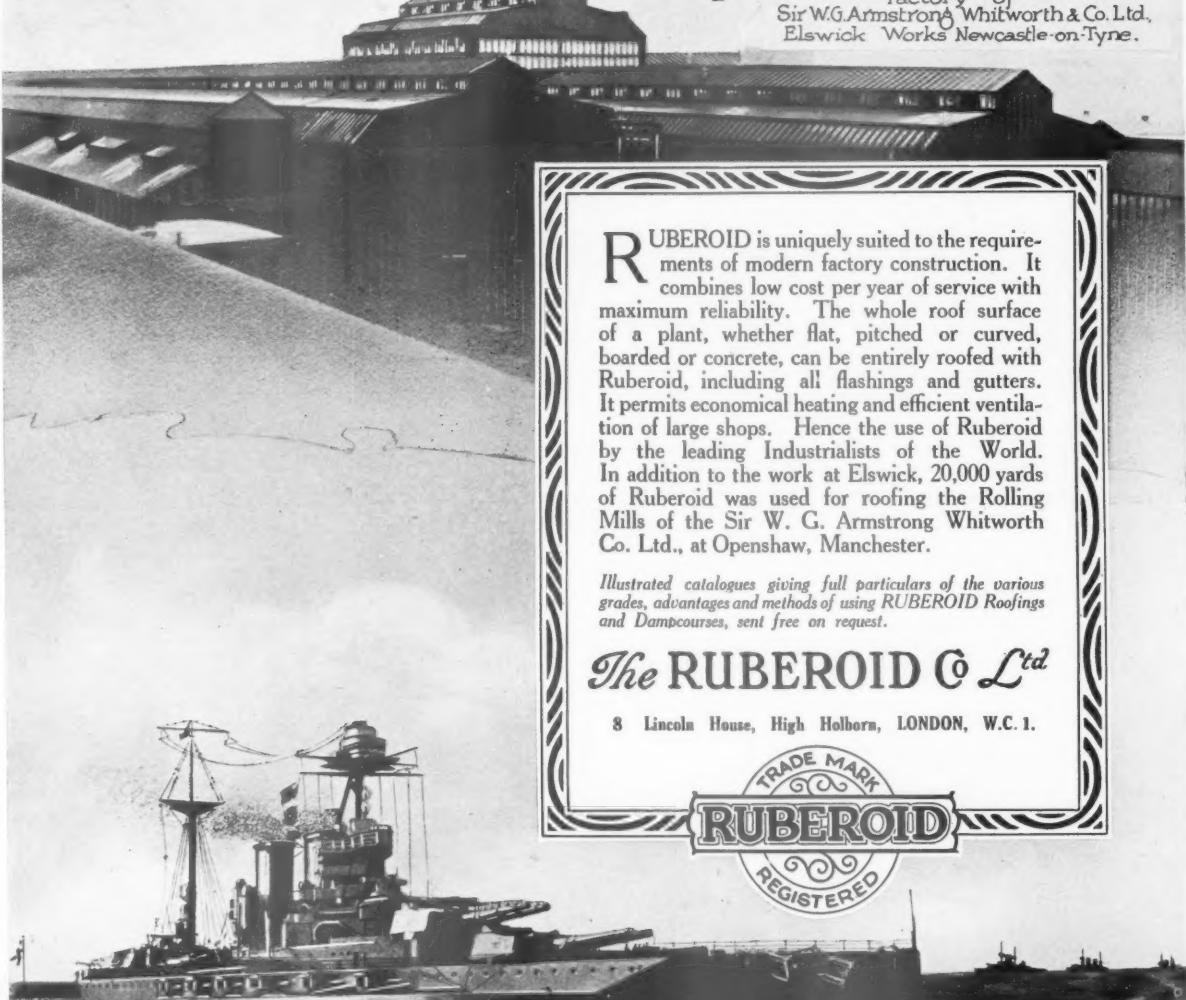
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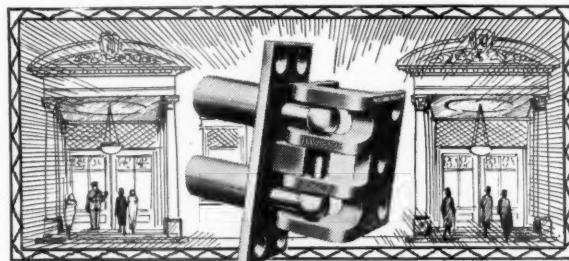
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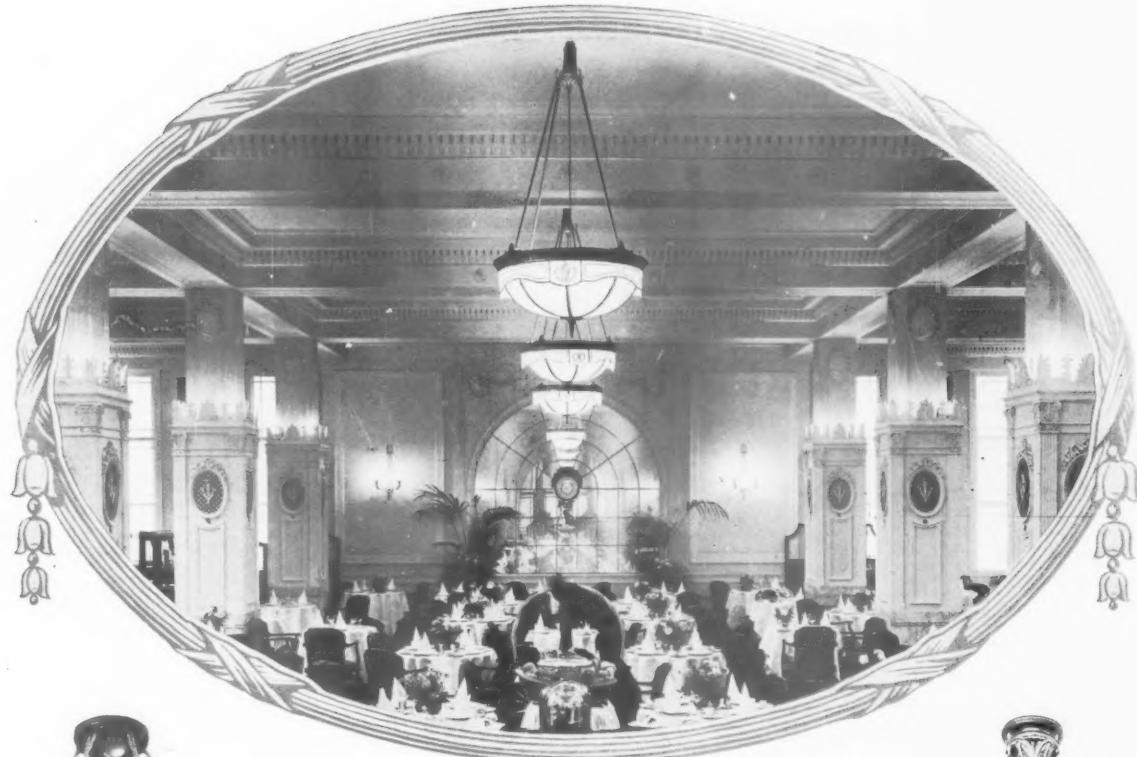
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A LONDON DIARY (continued)

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A LONDON DIARY (continued).

THURSDAY	DECEMBER 23	ORIGINS OF EUROPEAN ARCHITECTURE—II	12 noon.	BRITISH MUSEUM TOURS
		THE ROMANS IN BRITAIN—I	"	"
		MONUMENTS OF EGYPT—III	"	"
		GREEK SCULPTURE—III	"	"
		ITALIAN RENAISSANCE FURNITURE	"	"
		FRENCH DOMESTIC GLASS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		FRENCH EIGHTEENTH-CENTURY FURNITURE	12 noon.	"
		WATER-COLOURS	3 p.m.	"
		RECENT PAINTERS	7 p.m.	"
		Admission 6d.	7 p.m.	"
		PITT AND CHARLES JAMES FOX.	11 a.m.	NATIONAL GALLERY
		Admission 6d.	12 noon.	"
		FRENCH PAINTING—III	3.15 p.m.	NATIONAL PORTRAIT GALLERY
			3 p.m.	WALLACE COLLECTION
FRIDAY	DECEMBER 24	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon.	"
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	"
		THE ROMANS IN BRITAIN—II	3 p.m.	"
		ENGLISH EIGHTEENTH-CENTURY FURNITURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		ECCLESIASTICAL METALWORK	12 noon.	"
MONDAY	DECEMBER 27	GREEK AND ROMAN LIFE—II	12 noon.	BRITISH MUSEUM TOURS
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon.	"
		MONUMENTS OF ASSYRIA—III	3 p.m.	"
		GREEK SCULPTURE—IV	3 p.m.	"
		GENERAL TOUR	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MUSEUM MASTERPIECES	12 noon.	"
		GENERAL TOUR	3 p.m.	"
		EARLY ENGLISH FURNITURE	3 p.m.	"
		GENERAL TOUR	7 p.m.	"
		RODIN	7 p.m.	"
TUESDAY	DECEMBER 28	EARLY CHRISTIAN PERIOD	12 noon.	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	12 noon.	"
		GREEK SCULPTURE—III	3 p.m.	"
		MONUMENTS OF ASSYRIA—III	3 p.m.	"
		EARLY COSTUMES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	12 noon.	"
		COSTUMES OF THE EIGHTEENTH CENTURY	3 p.m.	"
		ENAMELS	3 p.m.	"
		GENERAL VISIT	11 a.m.	NATIONAL GALLERY
		THE REGENCY	12 noon.	"
		FRENCH FURNITURE—I.	3.15 p.m.	NATIONAL PORTRAIT GALLERY
		Admission 6d.	3 p.m.	WALLACE COLLECTION
WEDNESDAY	DECEMBER 29	ANGLO-SAXON PERIOD—II	12 noon.	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES	12 noon.	"
		GREEK SCULPTURE—IV	3 p.m.	"
		A SELECTED SUBJECT	3 p.m.	"
		COPTIC TAPESTRIES	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
		COSTUMES OF THE NINETEENTH CENTURY	3 p.m.	"
		INDIAN SECTION: MOGUL PAINTINGS	3 p.m.	"
		PRE-RAPHAELITES	11 a.m.	NATIONAL GALLERY
		THE EARLIER ESSAYISTS	12 noon.	"
		THE LATER	3.15 p.m.	NATIONAL PORTRAIT GALLERY
THURSDAY	DECEMBER 30	LIFE AND ARTS OF THE MIDDLE AGES	12 noon.	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon.	"
		A SELECTED SUBJECT	3 p.m.	"
		MONUMENTS OF EGYPT—III	3 p.m.	"

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A LONDON DIARY (continued).

THURSDAY	DECEMBER 30	continued.	EARLY ENGLISH FURNITURE	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			ENGLISH SEVENTEENTH-CENTURY PAINTINGS	"	"
			MICHELANGELO	7 p.m.	"
			ILLUMINATED MSS.	7 p.m.	"
			FRENCH PICTURES	11 a.m.	NATIONAL GALLERY
			Admission 6d.	12 noon.	NATIONAL PORTRAIT GALLERY
			THE WAR AGAINST NAPOLEON.	3 p.m.	WALLACE COLLECTION
			Admission 6d.	"	"
			FRENCH FURNITURE-II	3 p.m.	"
FRIDAY	DECEMBER 31		ILLUMINATED MSS.	12 noon.	BRITISH MUSEUM TOURS
			HISTORICAL AND LITERARY MSS.	"	"
			ORIGINS OF WRITING AND MATERIALS	3 p.m.	"
			ANGLO-SAXON PERIOD-II	3 p.m.	"
			RAPHAEL CARTOONS	12 noon.	VICTORIA AND ALBERT MUSEUM TOURS
			FRENCH POTTERY	12 noon.	"
			ECCLESIASTICAL EMBROIDERIES	3 p.m.	"
			SOME RECENT PAINTERS	11 a.m.	NATIONAL GALLERY
			WILLIAM IV AND REFORM.	12 noon.	NATIONAL PORTRAIT GALLERY
			Admission 6d.	3 p.m.	WALLACE COLLECTION
			FRENCH FURNITURE-III.	3 p.m.	"
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"Toc H."

In 1922 the Society of Toc H., which is now known all over the Empire for its work among young men, decided to use as the central symbol of its social service activities a lamp adapted from the old catacomb lamp of the Early Christian era.

In the same year the Rev. P. B. Clayton, chaplain of the original Talbot House in Poperinghe, was appointed, by the Archbishop of Canterbury, vicar of the famous old church of All Hallows, Barking-by-the-Tower of London. He asked Mr. Alec Smithers, F.R.I.B.A., of Campbell Jones, Sons and Smithers, who had been a close friend of the original Talbot House, to become honorary architect to All Hallows as one part of his work for Toc H.

In 1924 an old chest of documents was discovered by which further guidance was given as to the history of the medieval All Hallows. One of the finest surviving features is the Chantry Tomb of Sir John Croke in the extreme north-east corner. Sir John Croke died in 1474, and was the lay warden of a medieval fraternity which held the chapel of All Hallows in trust as a Royal Foundation. This tomb, carefully treated by Mr. Aumonier under the direction of Mr. Alec Smithers, was arrested from further decay, and the chapel in which it stands sufficiently

repaired and reconstituted to enable it to become the central chapel of Toc H. throughout the Empire.

Meanwhile, the Prince of Wales, one of the earliest and closest friends of Toc H., both in the salient and ever since, decided that one of the lamps of Toc H. should become his personal memorial to the many private friends and comrades whom he himself lost in the Great War. The arrangement was therefore made that his lamp—to be called the Parent Lamp of Maintenance—should stand always lit on the tomb of Sir John Croke; and that from it year by year those branches of Toc H. throughout the world, which had won their right by stability and community service to such a privilege, should have their lamps lit from his—a ceremony conducted by the Prince every December at the birthday festival of the Society.

For the first year the Prince's lamp stood on the tomb unprotected. It was, however, found that a casket was needed to contain it, both as an adequate safeguard, and as a further means of dignity and symbolism. This casket was then designed by Mr. Alec Smithers, emphasizing the two notes of light and strength; framed in the casket are an ever-increasing series of small glass panels, each exhibiting the arms of a new branch of Toc H. which has reached maturity and full working power.



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Books of the Month.

LOST LONDON. Pictures by J. CROWTHER, and described by E. BERESFORD CHANCELLOR, M.A. London: Constable & Co. Price 63s. net.

THE ENGLISH COUNTRYSIDE. By ERNEST C. PULBROOK. London: B. T. Batsford, Ltd. Price 12s. net.

FORTY LONDON STATUES AND PUBLIC MONUMENTS. By TANCRED BORENIUS, with Special Photographs by E. O. HOPPÉ. London: Methuen & Co., Ltd. Price 10s. 6d. net.

A HISTORY OF THE PARISH CHURCH OF KILKHAMP-TON. By the REV. RODERICK DEW. London: Wells, Gardner, Darton & Co. Price 7s. 6d. net.

SPECIFICATIONS FOR BUILDING WORKS. By WILFRID L. EVERSHED. London: Sir Isaac Pitman and Sons, Ltd. Price 5s. net.

THE PICTORIAL ANNUAL OF THE ROYAL PHOTOGRAPHIC SOCIETY OF GREAT BRITAIN, 1926, AND A CRITICAL DISSERTATION. By F. C. TILNEY. London: Simpkin, Marshall, Hamilton, Kent & Co. Price 5s. net.

A WINDOW DICTIONARY. By W. F. CRITTALL. London: B. T. Batsford, Ltd. Price 2s. 6d. net.

BUILDING STONES. By A. R. WARNES. London: Ernest Benn, Ltd. Price 16s. net.

THE PRACTICAL DECORATION OF FURNITURE. Vol. I. By H. P. SHAPLAND. London: Ernest Benn, Ltd. Price 12s. 6d. net.

THE BRIDGE. Illustrated in colour and black-and-white by FRANK BRANGWYN, R.A., and written by CHRISTIAN BARMAN. London: John Lane, The Bodley Head. Price 31s. 6d. net.

GEORGIAN DETAILS OF DOMESTIC ARCHITECTURE. London: Ernest Benn, Ltd. Price 30s. net.

Anglo-Saxon Chessmen.

The most important of the acquisitions approved by the Trustees of the British Museum recently consisted of the remarkable chess pieces discovered during the excavation of ancient buildings near Witchampton Manor, near Wimborne, Dorset. These have been placed on permanent loan by Mrs. McGeagh, of Witchampton Manor.

The chessmen are of bone, and unusually large. One of them has a vertical band of ornament composed of interlaced units, and two animals' heads which project from the opposite side at the top; two others have rudimentary animals' heads; while fragments of a broken piece, almost black in colour, are carved with characters, apparently Anglo-Saxon capitals of the tenth century. There are fragments of further pieces with vertically-fluted sides recalling the pawns among the well-known chessmen from the island of Lewis already in the museum.

The presence of inscribed characters of Anglo-Saxon type and the very early date suggested by their forms lend an exceptional interest to these pieces, which may well be the most ancient examples in bone or ivory which have survived in the West. Their discovery may confirm the statements in two twelfth-century MSS. (Gaimar's "Lestorie des Engles" and the "Ramsey Chronicle") that chess was played in England in the reigns of Edgar and Knut. Philological arguments based on the nomenclature of chess have already confirmed these statements in so far as they seem to show that chess was known in Western Europe certainly at an earlier date than A.D. 1000 and probably earlier than A.D. 900. The Witchampton chessmen, which may be not much later than A.D. 900, may thus afford concrete evidence in support of that derived from philology and literature.

The other acquisition included the first edition of *Tristram Shandy* (the earlier volumes printed at York), 1760-67 (by this acquisition the museum acquires the York volumes for the first time); a couple of small tracts (original editions) by Swift and Defoe; a collection of Assyrian and Babylonian objects, Sumerian weapons; a stone statuette of a bull, terra cotta figurines; a series of thirteen Greek terra cotta statuettes; a hoard of horse furniture, of the Hungarian Bronze Age, of about 1000 B.C.; a late Ming porcelain vase and various other Chinese porcelain objects.



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THE ARCHITECTURAL REVIEW.

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The Architects' Defence Union.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—As chairman of the R.I.B.A. Practice Standing Committee, which is responsible for initiating the Architects' Defence Union, I shall be obliged if you will afford me the hospitality of your columns in order to make known, as widely as possible, the fact that the proposal was unanimously approved at a meeting of architects and surveyors held at the R.I.B.A. on October 18 last; and that at the same meeting the acting committee was authorized to proceed with the task of carrying it into effect.

By virtue of these far-reaching decisions, the architects of the country have at last brought themselves into line with the members of the medical and other professions, by determining—in like manner—to protect themselves against the heavy risks and onerous liabilities which are daily encountered in the exercise of their professional duties.

The very real security and substantial benefits obtainable under the policies of the Architects' Defence Union—for an annual subscription of £3 3s.—are extended to all architects and surveyors practising in the United Kingdom, and are by no means confined to those belonging to particular societies. Seeing that the combined membership of these two professions numbers close on fourteen thousand, the financial stability of the Union would appear to be assured.

I would add that full particulars of the scheme will be sent to any practising architect or surveyor on application to the Secretary, Architects' Defence Union, No. 9 Conduit Street, W.1.

J. DOUGLAS SCOTT.

Sir Edwin Lutyens, R.A.

On Monday, November 15, the London Street Architecture Medal and Diploma, 1925, awarded by the R.I.B.A., was presented to Sir Edwin Lutyens, R.A., F.R.I.B.A., by the President, Mr. E. Guy Dawber.



On Concrete.

A special double number of THE ARCHITECTS' JOURNAL (for November 24), is devoted to the modern uses of concrete as a medium for architectural expression, reviewed by a body of experts. English designers are beginning to realize more and more the possibilities of concrete for modern structures of all types although Continental designers have for some time past been experimenting with concrete for public buildings, churches, and even small houses, with the object of evolving a type of building which is cheap, efficient and expressive of the material.

Some important features of this issue are: On the External Effect of Concrete, by Hilaire Belloc; Framework Design, by A. Trystan Edwards; The Concrete Container, by Eric L. Bird; Some Large Spans, by H. V. Lanchester; The Concrete Swimming-Bath, by Kenneth M. B. Cross; Concrete Sculpture, by Kineton Parkes; Surface, True and False, by Maxwell Artyon; A Model Partnership, by Christian Barman.

The City Corporation.

Purchase of Bridgewater Square.

The Lord Mayor (Sir Rowland Blades, M.P.) presided recently at a meeting of the Corporation of London, at the Guildhall, and the Corporation resolved to purchase Bridgewater Square, Cripplegate, for a sum not exceeding £5,000 out of the City's cash and to maintain it as an open space, provided that £3,000 be handed over by the Preservation Committee as a contribution towards the purchase price.

The Royal Gold Medal.

At the Annual Dinner of the Royal Institute of British Architects, held on November 23, 1926, H.R.H. the Prince of Wales presented the Royal Gold Medal to Professor Ragnar Ostberg.

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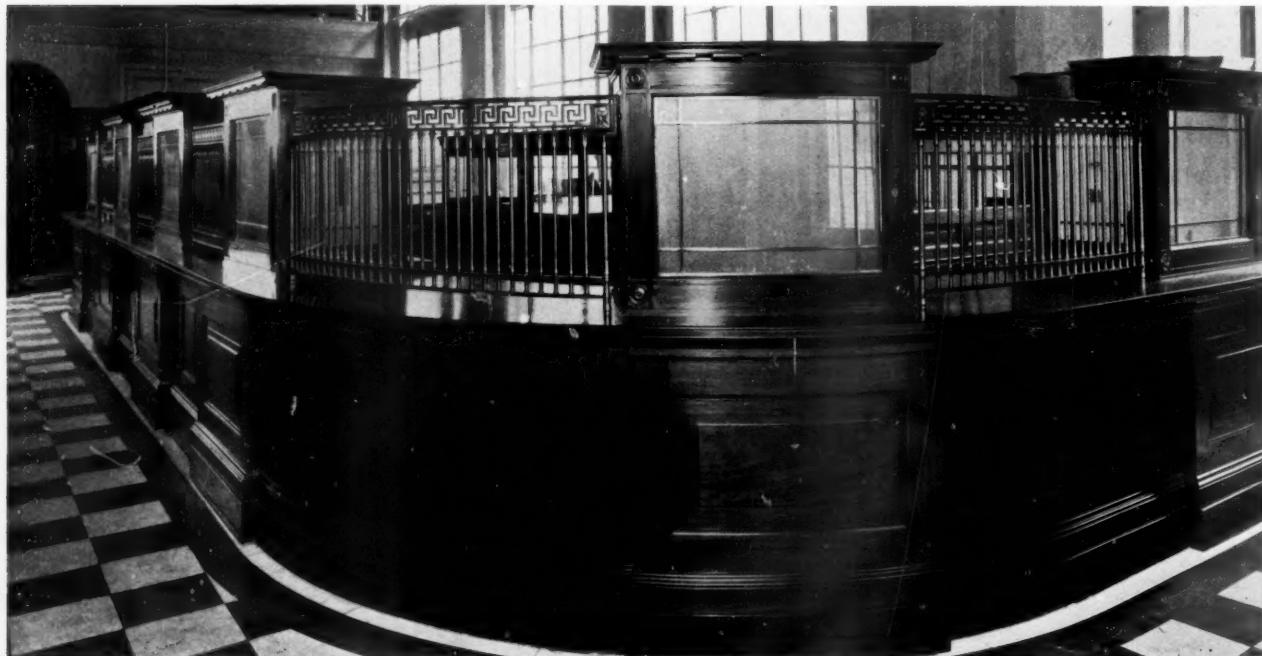
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The London staff and employees of Messrs. Allen-Liversidge, Ltd., met together on Friday evening, November 5, at the Trocadero Restaurant, for their annual dinner. The chair was taken by Mr. Harry Stevenson, chairman of the company, and all the directors were present, together with some two hundred staff and guests. Included among the list of guests were the Rt. Hon. Lord Lovat, K.G., His Honour Judge Ivor Bowen, K.C., Rear-Admiral E. W. Liversidge, R.N., Major Raikes, R.E., Sir Samuel Barrow, Major Fawcett, Colonel E. W. Allen, C.B.E., Com. Hugh Dawson, R.N., and Messrs. K. S. Murray, Iver Hoy, M. Gandillon, and Dr. Lang, the last three representing the Norwegian and French carbide industries. The toast of the visitors was proposed by Mr. T. G. Allen, F.R.G.S. (joint managing director of the company), to which a reply was made by Mr. K. S. Murray (chairman of the British Oxygen Company, Ltd.). A dance was held after the dinner, and terminated a very pleasant evening.

The New Austin Reed Building, Nos. 105-113 Regent Street, W.1.

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A distinguished gathering witnessed the opening of Messrs. Austin Reed's new premises in Regent Street on Monday, October 25th last. The Right Honourable the Lord Dewar performed the opening ceremony, and at a subsequent luncheon contributed a witty and amusing speech, mainly on sartorial matters, which the guests greatly enjoyed. The Right Honourable T. P. O'Connor also spoke.



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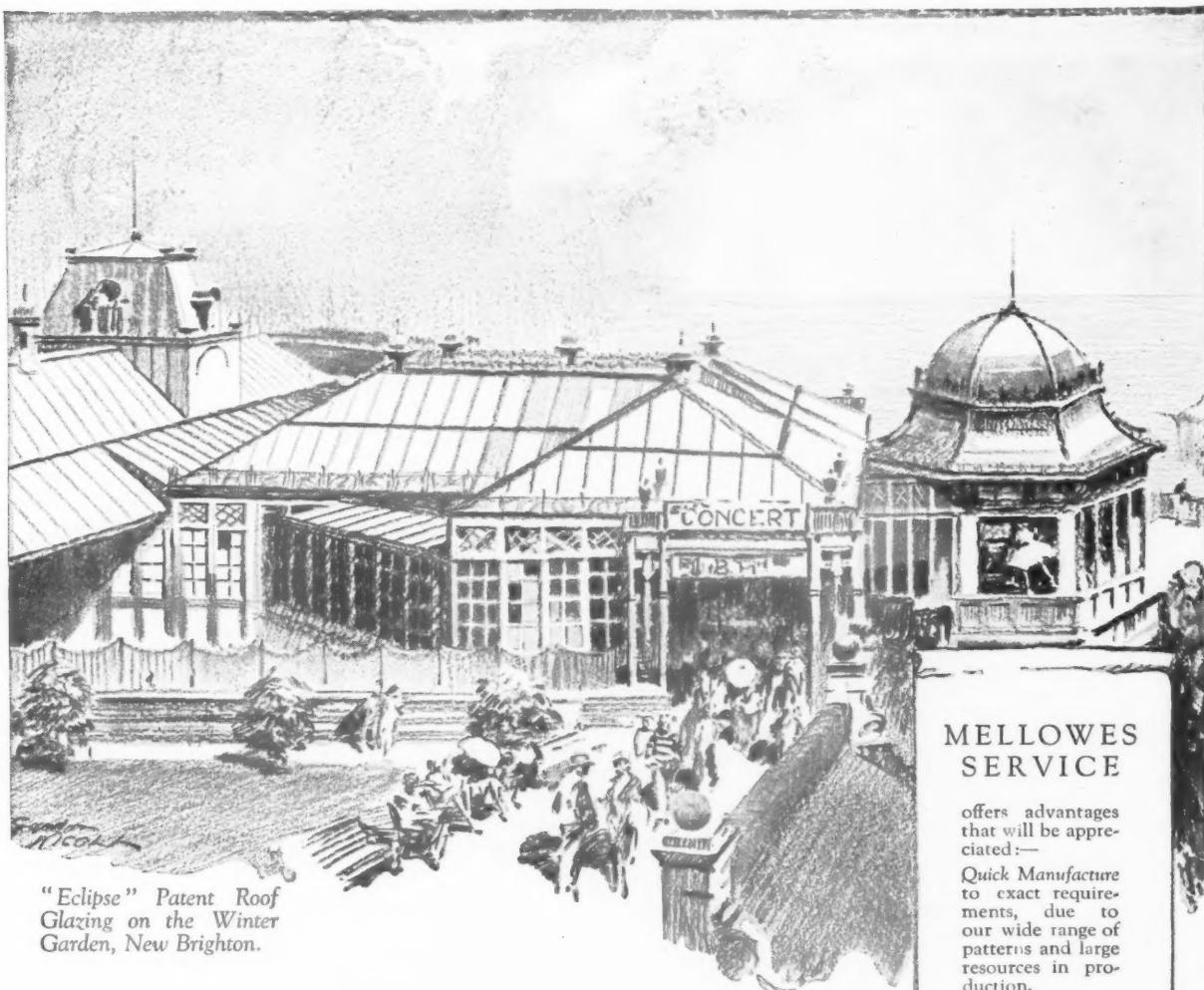
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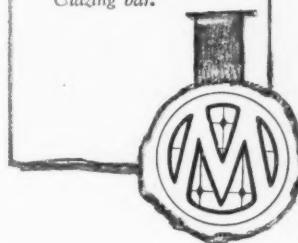
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Mr. Harold H. Sissons, J.P.

The death occurred on Tuesday, November 16, at a nursing home in London, of Mr. Harold H. Sissons, J.P., of Ferriby, Yorkshire, chairman of Sissons Brothers and Co., Ltd., paint and varnish manufacturers, Hull.

Until a few years ago, when failing health caused Mr. Sissons to give up many business and social activities, he was one of the most prominent figures in the paint and colour industry.

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He was also chairman of the Hull Paint and Colour Manufacturers' Association, and a member of the Council of the Hull Incorporated Chamber of Commerce.

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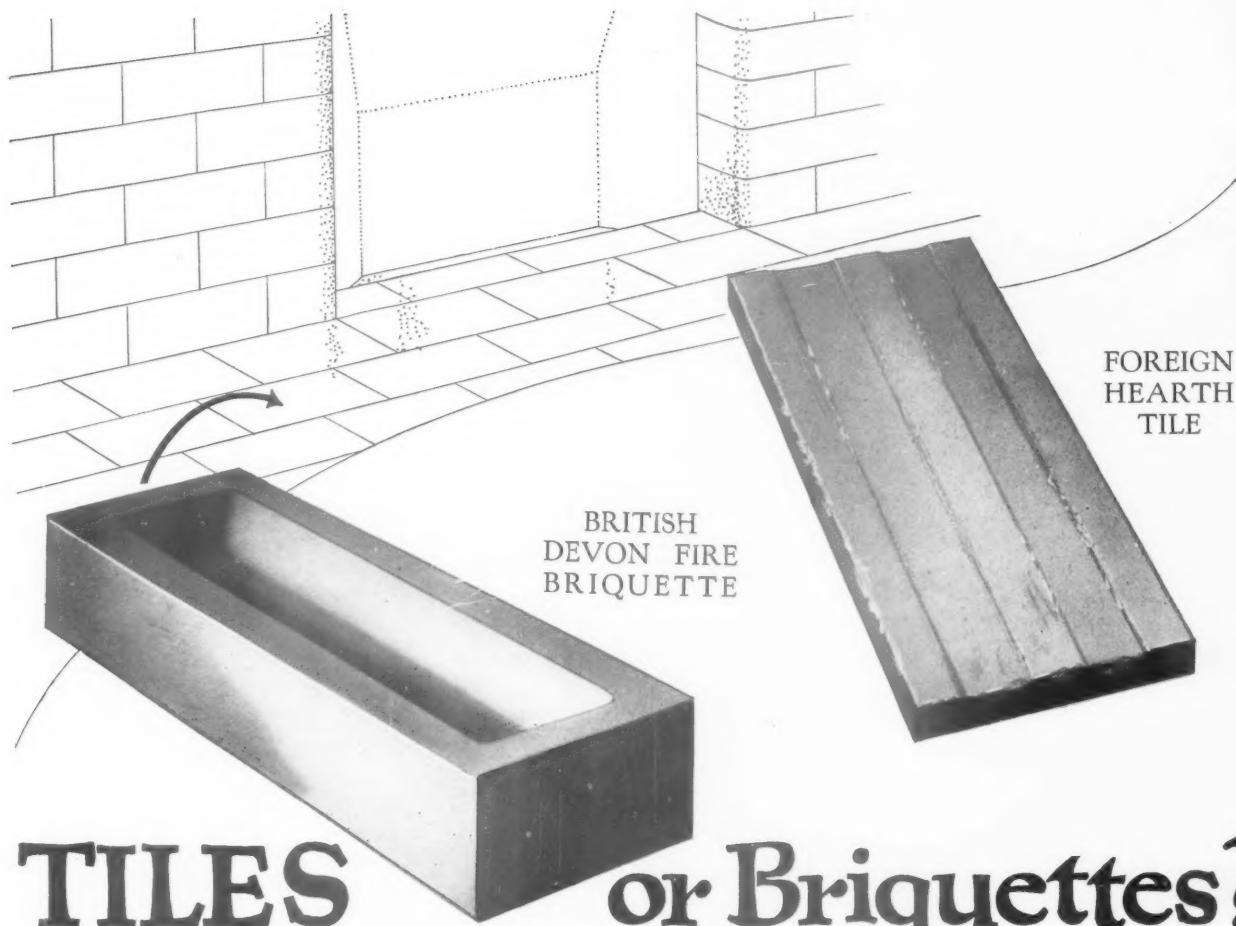
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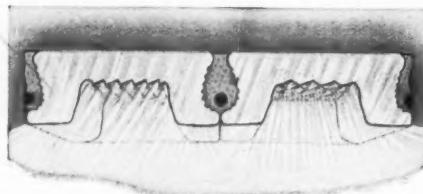
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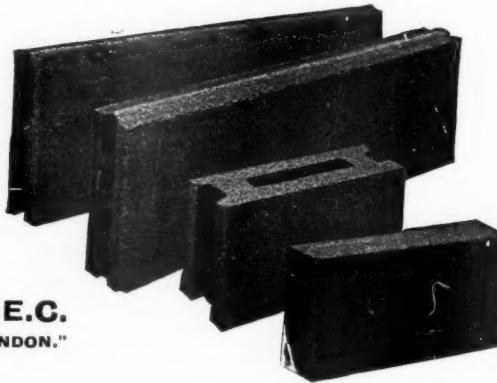
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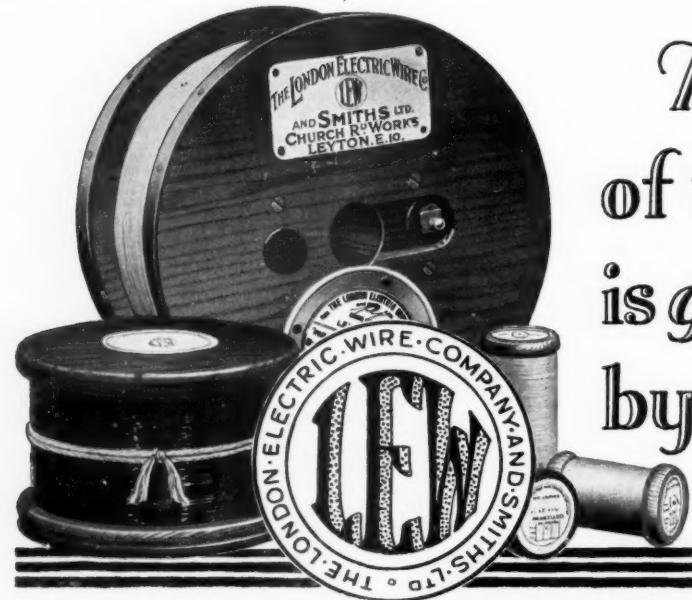


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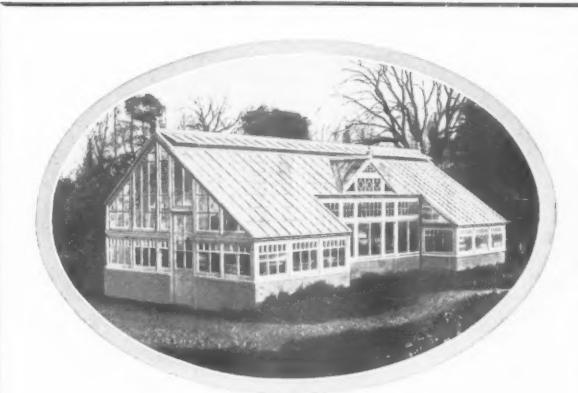
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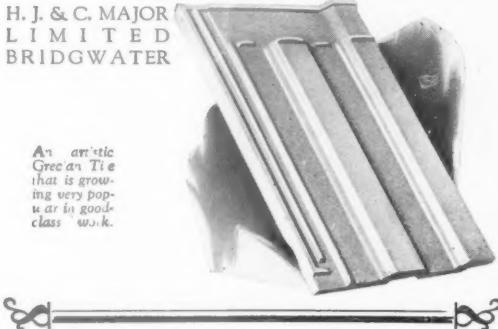
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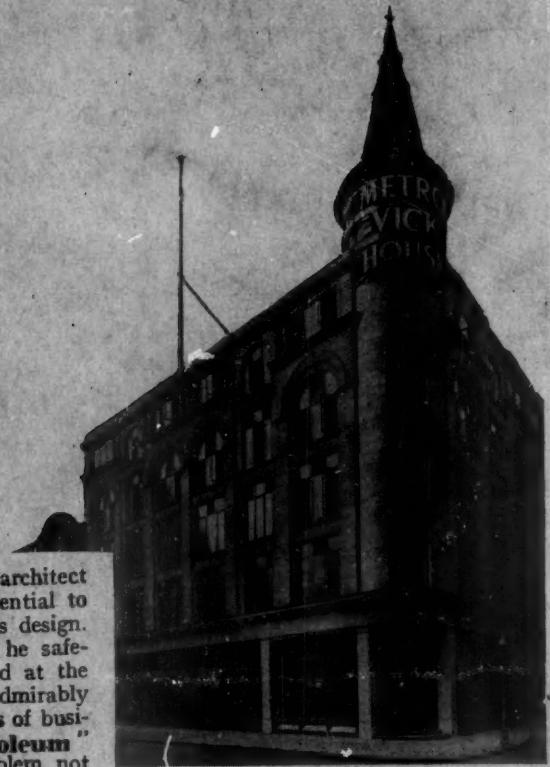
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